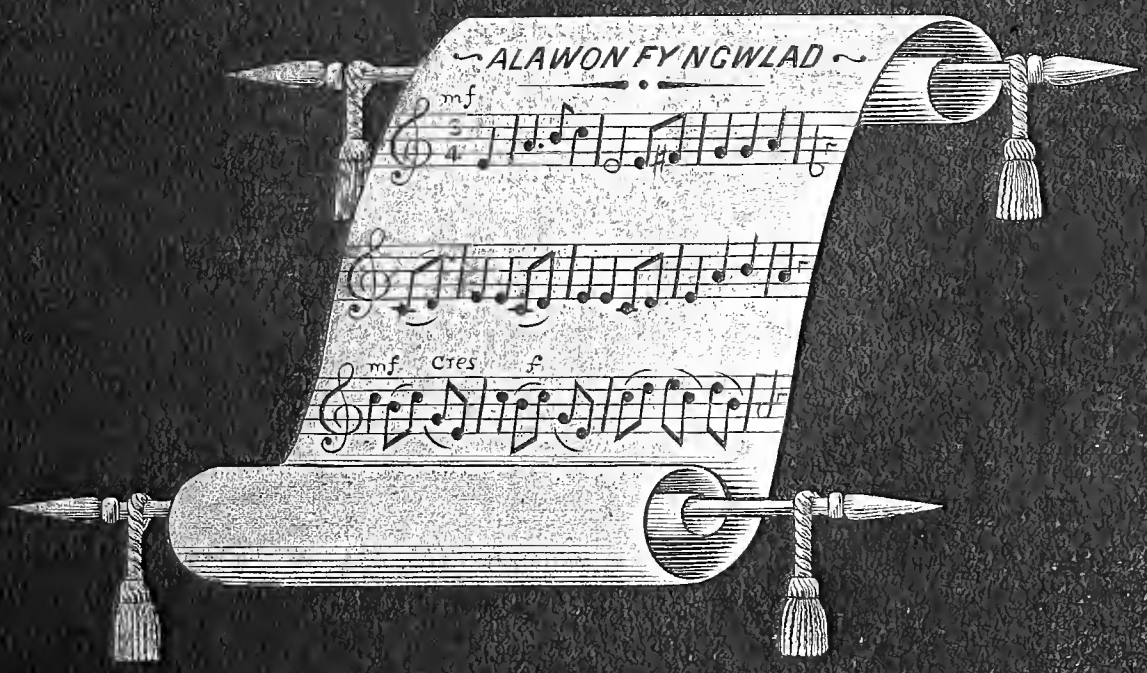
N. Bennett's

COLLECTION OF

Old Welsh Airs.



VOLUME I.

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N. BENNETT'S COLLECTION

OF

OLD WELSH AIRS.

Dedicated by permission to

Sir

Herbert Lloyd Watkin Williams Wynn,

Baronet,

Lord Lieutenant of Montgomeryshire.

"May the Cymry enjoy their language, customs, and innocent pastimes till time be no more."-- J. Parry *(Bardd Alaw)*.

JOHN PARRY (BLIND PARRY)

THE FAMOUS BLIND HARPER OF WYNNSTAY"

Gentleman's Magazine 1782

Alawon Fy Nghwlad:

The Lays of my Land.

Collected by

NICHOLAS BENNETT

OF GLANYRAFON.

Arranged for the Harp
or
Pianoforte
by

D. EMLYN EVANS

TELYNOR CYMRU & IDRIS VYCHAN,
at the Proclamation of the London Eisteddfod 1886.

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Price 31/6.

VOL. 1.

1893.

NEWTOWN,
PHILLIPS & SON, "EXPRESS & TIMES" OFFICE.

"It would have been a loss to the music of the world if the Welsh Airs had never come into existence, and that not only on account of their excellence, but because they have peculiarities which distinguish them from the Airs other nations."--John Rhys, M. A., Principal of Jesus College, and Professor of Celtic, Oxford.

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WIL PENMORFA,
TREGIB.

BLIND ROBERTS.
CARNARVON.

GRUFFYDD EVAN,
NANTEOS.

GRUFFYDD,
LLANOVER.

GRUFFYDD OWEN,
YNYS MAENGWYN.

WELSH HARPISTS.

Printed by C.G. Rother Leipzig.

PREFACE.

IN the Collections of John Parry (Blind Parry) of Rhuabon; Edward Jones (Bardd y Brenin); John Parry (Bardd Alaw); Richard Roberts (Blind Roberts) Carnarvon; Miss Maria Jane Williams (Llinos) Aberpergwm; John L. Thomas (Ieuan Ddu) Merthyr; Brinley Richards (Cerddor Towy); John Owen (Owain Alaw); John Thomas (Pencerdd Gwalia), Harpist to Her Majesty The Queen, and others; Wales possesses a large number of National Airs she may well be proud of. Notwithstanding this, hundreds of old Cambrian Melodies still remained scattered throughout the country in manuscripts, or were retained only in the memory of Harpists, Pennillion Singers, and others who loved and cherished the folk-song of the past.

To collect some of these treasures, and rescue them from inevitable oblivion, has been to me a labour of love for more than half a century, and I look back with mingled feelings of joy and regret to the time when I secured many an old Air of exquisite beauty from some venerable Harpist, or aged Pennillion Singer tottering on the brink of the grave. I now venture to submit the result of my researches, not only to my fellow-countrymen, but to all who take an interest in Celtic music, confident of their approval of this, the largest collection of Welsh Airs ever published, and of their appreciation of the intrinsic value and excellence of some of the oldest Cambrian Melodies extant.

I desire particularly to acknowledge my obligations to Mr. David Evans, of the Schools, Treorchy, for placing at my service the valuable collection of unpublished Welsh Airs made by the late Mr. T. D. Llewelyn (Llewelyn Alaw), harpist, Aberdare, for which he was awarded

a prize of £10 and a medal at the National Eisteddfod held at Llangollen in 1858; also, to the Rev. Owen Davies (Eos Llechyd); Messrs. Henry Lester Smith, Llanbrynmair; Richard Williams, F. R. Hist. S., Newtown; R. Mills, Llanidloes; D. Jones, Van Mines; Chas. Ashton, and T. C. Davies, Dinas Mawddwy; T. Evans (Cadrawd), Llangynwyd; Robert Griffiths, Manchester; Wm. Humphreys, Bala, Robert Isaac Jones (Alltud Eifion), and others, for the ready and courteous assistance received from them.

I also beg to tender my respectful thanks to Sir H. Ll. Watkin Williams Wynn, Bart., for permitting me to publish the portrait of Blind Parry (taken from an oil painting at Wynnstay), who was the domestic harpist of the first and second Baronets of Wynnstay.—"That son of harmony who delighted the world," and of whom the poet Gray wrote from Cambridge to a friend: "Mr. Parry has been here, and scratched out such ravishing blind harmony, such tunes of a thousand years old, with names enough to choke you, as to have set all this learned body a dancing, and inspired them with due respect for my old bard, his countryman whenever he shall appear. Mr. Parry, you must know, has set my ode in motion again and has brought it at last to a conclusion."

I beg also to gratefully acknowledge my obligations to the ladies and gentlemen named below, for similar permission most readily given to publish in this work portraits of other old Harpists and Pennillion Singers, to whom we are indebted for the preservation of many of the old Airs contained in these volumes, and for handing down from time immemorial the ancient method of Pennillion Singing.

To J. W. M. Gwynne Hughes, Esq., Tregib, Llandilo, Carmarthenshire, for that of William Williams (Wil Penmorfa) from an oil painting at Tregib; also to the Rev. M. Jones, Minor Canon of Bangor, for obtaining Mr. Hughes's permission.

To W. B. Powell, Esq., Nant-Eos, for that of Griffith Evan, from a valuable portrait now at Nant-Eos.

To Mr. H. Humphreys, Carnarvon, for that of Richard Roberts (Blind Roberts), and David Jones (Eos Mai).

To Mr. W. N. Swettenham, formerly of Newtown, for that of Gruffydd Owen, from an oil painting from Ynysymaengwyn.

To Mr. Ellis Roberts, London, for that of his father, the late Ellis Roberst, harpist to H. R. H. The Prince of Wales.

To the Proprietors of "The Graphic", for that of William Roberts, harpist to the 23rd Royal Welsh Fusiliers.

To Mrs. John Roberts, for a photograph (by Mr. John Owen, Newtown), of her late husband, John Roberts (Telynor Cymru).

To Mrs. Jones, widow of the late John Jones (Idris Vychan) for the photograph of her late husband.

To Mrs. Robert Griffiths, Manchester, for that of Robert Owen (Eos Crwst).

To Mr. J. O. Williams (Wyr yr Eos), for that of his grandfather, John Williams (Eos Môn) and his own

To Mr. John Williams (Eos y Berth), Bethesda, for his own portrait and that of his son (Ap yr Eos).

To Mr. Edward Jones (Eos Ebrill), Llanrwst, for his own portrait.

To Mrs. S. B. Gruffydd Richards, Llanover, for that of her late father (Gruffydd, Telynor Llys Llanover).

To Mr. John Owen, Photographer, Newtown, for permission to reproduce the portraits of John Roberts and his son Albert Roberts (Pencerdd y Delyn Deir-nes).

To Mr. David Evans, Treorchy, for the Photograph of Mr. T. D. Llewelyn (Llewelyn Alaw).

To Mr. Elias Davies, for that of his son—John Elias Davies (Telynor y Gogledd) and T. D. Morris Bangor.

To Col. Hayward, Crosswood, for that of Evan Jones (Ifan Waenoer) and Robert Evans (Eos Mawddwy) Perthyfelin.

To Mr. Henessy Hughes, for the Photo of his father—James Hughes (Iago Penecrdd).

To Mr. R. H. Jarman (Llanidloes) for that of Hugh Pugh, Dolgellau.

Glanyrafon, May Day, 1896.

N. BENNETT.

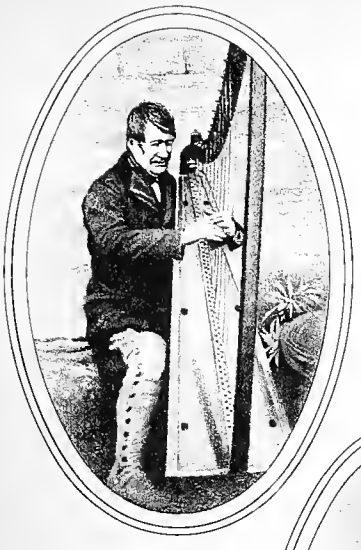
Editorial Note.

AS stated in the Prospectus announcing the intended publication of the work, the musical Editor has spared no endeavour in order to arrive at a correct reading of the Airs. This often proved to be a very exacting task, arising from the many errors and variations which melodies transmitted orally, or copied by more or less untrained musicians are naturally subject to. Airs of whose English, Scotch, or Irish origin he was satisfied, or where the weight of evidence seemed to lean in such a direction, he has invariably discarded; though it may be, and often is difficult to determine at all times the nationality of every old Air, in a country where the minstrels and harpists of its different nationalities have intermixed, to a greater or lesser degree. Mere variants of any Air which we already possess, he has also omitted; in cases where important portions vary in a marked degree, they have been included. But there are probably extant half a dozen versions or more, for instance, of "Morfa Rhuddlan", or "Llwyn Onn", which though they may apparently differ considerably, are yet built on the same basis—are the same fundamentally. To publish these different versions would only create confusion, and would not in any way enrich our stock of national songs; the number of which now published, it may be stated in passing, reaches over 1,200.

To quote again from the document already referred to, in the arrangement of the present Airs attention has been paid to the well-known characteristics of our national folk-song. The ancient melodies of our native land being strictly diatonic, any attempt at elaboration, intricacy, or chromatic treatment would, in the writer's opinion, be out of place as well as ineffective.

Whether he has accomplished his task well or ill, he can at least claim that it has been done to the best of his ability, and on lines prompted by honest conviction.

It will be observed that some of the Airs are irregular in construction, and that others begin or end out of the proper key; but similar instances are more or less common in the folk-song of ancient nations generally.



EVAN JONES,
WAEN OER.

ELLIS ROBERTS,
LONDON.

IAGO PENCERDD,
TREFRIW.

JOHN ROBERTS,
NEWTOWN.

LLEWELYN ALAW,
ABERDAR.

T. MORRIS,
BANGOR.

ALBERT ROBERTS,
NEWTOWN.

HUGH PUGH,
DOLGELLAU.

WIL ROBERTS,
NEWTOWN.

J. ELIAS DAVIES,
BETHESDA.

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WELSH HARPISTS.

Printed by C. G. Röder, Leipzig

FAMOUS WELSH HARPISTS and PENNILLION SINGERS.

THE following Biographical Sketches are those of some of the more noted Welsh Harpists, (whose portraits are here given), and who have been more or less instrumental in handing down the accompanying specimens of Welsh Minstrelsy.

JOHN PARRY (Blind Parry), Rhuabon.—In "Some Account of Lewis Morris", in the Cambrian Register for 1796, it is stated that "It was Lewis Morris (Llewelyn Ddu o Fôn) who first put the harp into the hands of Blind Parry, and gave the rudiments which taught that son of harmony to delight the world." In the same Magazine, (vol. 3), the following eulogium was paid to Parry by a Member of the University of Oxford:—

"Leave us not, Parry, for thy skill
Improves our tuneful efforts still,
As the sweet Nightingale improves
The native music of our groves.
Thy lyre o'er every lyre prevails,
Thy praise resounds thro' all our vales,
Thy talents fascinate the throng—
All are enchanted with thy song.
Thy fingers struggle with the strings
'Till thy tired hand indignant rings
Such magic peals, that every ear
Wonders, and listens still to hear, &c."

Lewis Morris addressed him in an ode in 1755, as "Sion Parri Pen Telynor Prydain Fawr" (John Parry, chief harper of Great Britain). The Rev. Robert Williams in his "Biographical Dictionary of Eminent Welshmen", speaking of William Parry the painter, says "William Parry was the son of John Parry, of Rhuabon, in Denbighshire, who was generally known by the appellation of the *celebrated blind harper*. He was the first amongst his contemporaries who played either a lesson or concerto on the triple Welsh Harp, an instrument which had long been lost to the English world, and owed its revival to the genius and diligence of this great performer. He was harper to the first and second Baronets, Sir Watkin Williams Wynn, of Wynnstay." In 1842, John Parry, in conjunction with a harpist named Evan Williams published "Antient British Music, or a collection of tunes never before published,

which are retained by the Cambro-Britons (more particularly in North Wales) and supposed by the Learned, to be the Remains of the Music of the Antient Druids, so much famed in Roman History. Part I, containing 24 Airs set for the Harpischord, Violin, and all within the compass of the German Flute, and figured for a thorough Bass &c.—London MDCCXLII, price Four Shillings." This book is now so very scarce that a sound copy can only rarely be bought for Five Pounds. It is a folio of 16 leaves of music, printed on one side only of each leaf. His second vol. was entitled "A Collection of Welsh, English, and Scotch Airs, with variations; also, four new Lessons for the harp or harpsichord, composed by John Parry, to which are added 12 Airs for the guitar,—London." (No date, but published in 1752.) It consists of 82 folio pages. The third vol. bore the title "British Harmony, being a collection of Ancient Welsh Airs, the traditional remains of those originally sung by the bards of Wales, carefully compiled, and now first published, with some additional variations by John Parry, inscribed with all due esteem and gratitude to Sir Watkin Williams Wynn, Bart.—Printed and sold by John Parry, Rhuabon, Denbighshire, and P. Hodgson, at his Music Shop, Maiden Lane, Covent Garden, London, 1781." This vol. too, is a folio of 38 pages of music. It may be remarked here that these three volumes were the first collection of Welsh Airs printed. This Artist, according to a MS in my possession, was born at a place called Bryn Cynan, near Nevin, in Lleyn, Carnarvonshire. He died—according to Edward Jones (Bardd y Brenin) in his "Musical and Poetical Relicks of the Welsh Bards"—at Rhuabon, Denbighshire, on the 7th day of October, 1782.

GRIFFITH EVAN was Harpist to Thomas Powell, Esq., Nant-Eos, where his portrait still remains. It is written upon it that he was aged 80 years, and that he played upon 69 Christmases at Nant-Eos. Flourished about A. D. 1700.

WILLIAM WILLIAMS (Wil Penmorfa) was domestic harpist to Gwynne Hughes, Esq., Tregib, Llandilo, Carmarthenshire, where his portrait in oil is still to be seen. He was, in his best days, considered to be one of the best players on the triple-stringed harp in the Principality. In the jottings of the Rev. T. Price (Carnhuanawc), in his "Green Book," he says "John Jones the harper of Llanover, himself an excellent performer, said that he heard old Williams of Tregib play, and that he was the finest harper he had ever heard. He played with great spirit, and was very particular in stringing his harp, assorting the strings with great care; and also that he had them much larger than most harpers, and unless his harp was very strong he would tear out the sounding board, and had done so on many harps. I, Thomas Price, remember seeing him at the Carmarthen Eisteddfod in 1823, he was then an old man, and blind, with a green shade over his eyes." Wil Penmorfa one of the most distinguished of Blind Parry's pupils—was born at a place called Carreg Grech,

in the parish of Penmorfa, Carnarvonshire, and died at Tregib (where he had been a domestic harpist from his boyhood).

RICHARD ROBERTS, "The Blind Minstrel of Carnarvon," was a pupil of the above William Williams (Wil Penmorfa), and was considered in his prime to be one of the most skilful harpists in Wales. Among the numerous prizes he won at the Eisteddfodau of that period were the Silver Harp at the Wrexham Eisteddfod in 1820, and the Gold Harp at the Denbigh Eisteddfod in 1828. In 1829 he published his "Cambrian Harmony", being a collection of old Welsh Airs (30 in number) about two-thirds of which had never before been printed.—The work was printed in Dublin, and contains fifty folio pages—price 12/6. Carnhuanawc in his "Green Book" jottings, before referred to, says that John Jones of Llanover told him that "Blind Roberts preferred slender strings to play upon, and that his execution was exceedingly rapid, regular, and true, never touching the strings with his nails, or making the least jar whatever." He was born in the vale of Ardudwy, Merionethshire, in the year 1769. When 8 years old he was deprived of his sight by small-pox. When about 13 years old he was sent to take lessons on the harp at Trawsfynydd, where he made but a short stay, afterwards going to reside at Penmorfa, in Carnarvonshire, to take lessons on the triple-stringed harp from the celebrated William Williams (Wil Penmorfa). John Parry (Bardd Alaw) says in his "Welsh Melodies" (1809): "Richard Roberts, Cefn Mein in Lleyn (blind) is a good harper, and has been for years collecting the works of the different Cambrian Bards," (printed in 1829 as above stated). He died at Carnarvon on the 28th of June, 1855, aged 86 years, and was buried in Llanbeblig Churchyard, in the same grave in which he had buried his little daughter, to whose loving memory he had caused a small headstone to be erected. Alas, no lover of song in the wealthy town of Carnarvon, has had patriotism enough to pay the same token of respect to the last resting place of one whose name will ever be associated with it—"The Blind Minstrel of Carnarvon."

GRUFFYDD OWEN was a native of Penmorfa, Carnarvonshire, and was a pupil of Blind Parry of Wynnstay. He spent the last years of his life at Towyn, Merionethshire. In the Cambro Briton for 1821, Mervinius writes in "Walks round Dolgellau":—"On our return to the inn (The Raven Hotel, Towyn), we found the ladies listening to the music of their national instrument—the harp, which was played by the landlord, Griffith Owen, deservedly esteemed one of the best performers in North Wales. Passionately fond of music, and of the Airs of my native country in particular, I listened with attention and pleasure to the old man's performances, and as he swept the strings of his instrument to the bold and inspiring Air of the March of the Men of Harlech, or to the milder and more soothing strains of Pen Rhaw and Codiad yr Hedydd, every feeling, save that of the purest

delight, was chased away by the pleasing and impressive melody. His performance, however, was not confined to Welsh pieces; he played several of the favourite Airs of the old masters, and some with accompaniments of his own. He used formerly to compose a good deal; but indolence and old age (for he has numbered more than seventy years), have deprived him, he told me, of all relish for composing. In the morning his son played to us, and although his execution is far inferior to that of his father—whose every touch is harmony —it is by no means despicable." Another writer in the Cambrian Quarterly for 1829 says in "Wanderings in Wales": "Before we leave Towyn we must mention one or two of its lions. First comes old Griffith Owen, the harper, whilom butler at Ynysymaengwyn, afterwards landlord of the Raven, and now an invalided, infirm old man. In his younger days, Griffith Owen was undoubtedly one of the best harpers in the Principality. To a good knowledge of music he added so much taste and delicacy of touch, that it was one of the greatest treats to hear him play. He was a great favourite at Ynys, and on all grand occasions repaired thither with his harp and played during dinner for the entertainment of his patron's guests." In the second volume of J. Parry's (Bardd Alaw) "Welsh Harper", there is an Air stated to have been composed by him called "Hoffedd Gruffydd Owen"—(Griffith Owen's Delight), with the following foot-note by the compiler of that work: "Gruffydd Owen was one of the best harpers in Wales. A gentleman paid him a visit when he was very aged, and found him very much depressed; on enquiring the cause he gave the following sad reply: 'My wife is dead, my son is mad, and my harp is unstrung'." He died at Towyn on the 27th of May, 1833, aged 83 years.

HUGH PUGH, the harpist, was the youngest son of Richard Pugh of Dolgellau. From early childhood he evinced a passion for our national instrument—the triple harp—which was only equalled by the zeal and diligence with which he practised thereon. Up to the year 1834, his circuit was limited to his immediate neighbourhood, but in that year his father urged him to compete for the Silver Harp Medal at the Cardiff Eisteddfod, in August. The youth demurred on the score of modesty, and the difficulties of tramping almost the whole length of the Principality with a cumbrous harp on his shoulders. This obstacle was overcome by his father offering the services of old "Bess" the white mare, which at length he decided to accept. He had not gone many miles beyond Machynlleth, before he observed a blind votary of the muses, whom on closer acquaintance he discovered to be poor blind Richard Williams, of Llanerchymedd, Anglesey (Dick Dywyll), a character well known in those days all over Wales as one of the most caustic Ballad writers of the day, who too was wending his way in the same direction, and for a somewhat similar purpose, having entered his name for the Pennillion Singing Contest. In due course the sympathetic pair, with the invaluable aid of "Bess" found themselves at their destination, where all were making active preparations for the coming Eisteddfod, and where no less

than 13 harpists who had entered their names for the harp contest had met. These very quickly made poor Hugh the butt of their sarcasm with "Hurrah for the Champion from the North." "The North Gentleman of the milk-white nag is sure of the prize." But Hugh shewed the party that he was able to give them a "Roland for an Oliver." By the quiet advice of his travelling companion, Dick Dywyll, he consented to gratify their wishes by playing "Pen Rhaw," Dick Dywyll to follow with Pennillion, but after a long effort to put the harp in tune he utterly failed and so put it aside amid the jeers of his rival competitors. When the harp contest came on the next day, before many hundreds of ardent listeners, and when Hugh Pugh's turn to play came, his harp with a few touches of its three-pronged key was instantly and as if by magic brought into perfect harmony, and the first thrilling sweep of his hand shewed him to be a perfect master over his instrument. The excited crowd set up a cheer to him whose touch brought forth a volume of harmonious strains, such as only a master hand could produce on "Telyn fy Ngwlad" (The Harp of my Country). A Cartoon of his departure from the Eisteddfod was drawn at the time by a Cardiff Artist, and is now I believe in the possession of Llywarch Reynolds Esq. of Merthyr. Hugh Pugh died in London, whither he had been invited by the Cymmrodorion, who were intent on recommending him for the hon. office of Harpist to His Royal Highness The Prince of Wales; but alas, the London atmosphere ill-agreed with his frail frame, and his health gave way. He died after a short illness, and was buried in Bunhill Cemetery, where a headstone is erected to his memory with the following inscription: "Underneath are interred the remains of Hugh Pugh, the celebrated Welsh Harper, youngest son of Mr. R. Pugh, the guide-general to the summit of Cader Idris, in the County of Merioneth. He died the 9th day of February, 1840, aged 28.

Ei hoff waith glanwaith oedd gweini—diliau
O' i delyn i'n lloni,
Ond yn awr er ei fawr fri
Mewn tawel fedd mae'n tewi.—(Gwilym Aran.)"

THOMAS GRUFFYDD was born on the first of August, 1815, in the parish of Llangynidr, Breconshire. When only three years of age he accidentally fell on an axe, which caused the loss of his right eye. As if to crown his early misfortune, fate added yet another cruel blow. While at school he was struck by a ball which nearly destroyed the left eye also, thus leaving him almost totally blind, and heavily handicapped in the struggle of life. But he had a brave heart as his future career abundantly proves. Having given early proofs of his musical bent, and evinced a special desire to learn the harp, he was at the age of 14 placed under the tuition of Mr. John Jones, of Dolgellau, a noted Welsh harpist then living at Brecon, who subsequently became family harpist at Llanover Court. Mr. Jones leaving Brecon to go to Bristol, the pupil made up his mind to follow his master. In the year 1843 we find these two accomplished harpists playing by royal command before

Her Majesty The Queen, and His Royal Highness the Prince Consort, at Buckingham Palace. On this occasion the minstrels played a duet—"Codiad yr Ehedydd" (The Rising of the Lark) on their own harps, after which Jones performed alone on the Prince of Wales's harp the "March of the Men of Harlech," in a masterly manner and with delicate taste and effect. Gruffydd, his pupil, followed with the ancient melody "Pen Rhaw", which he performed in a very superior manner, after which both played "Sir Harri Ddu" as a duet. The performance concluded by Gruffydd playing a composition of his own named "Difyrwch Tywysog Cymru," (The Prince of Wales's Delight) which so pleased His Royal Highness the Prince Consort, that he asked him for a copy of the music. The two harpists were honoured with gratifying commendations by Her Majesty and the Prince Consort, and subsequently received from their Sovereign liberal presents (£20 each). The greatest honour of his life came to Gruffydd on the 23rd of May, 1869, when he was made, by Special Appointment, "Welsh Harper to His Royal Highness the Prince of Wales." During the visit of their Royal Highnesses the Prince and Princess of Wales to Swansea and Raglan Castle in 1881, Gruffydd, in the picturesque garb of an olden Cymric harpist, attended their triumphal progress with sweet strains of welcome to "Hen wlad fy Nhadau." As a competitor in our Eisteddfodau he was invariably a winner—the prizes he took numbering in all 37. The medals too were many, notably those won at the Abergavenny Cymreigyddion Eisteddfod in 1840, and at Neath in 1860. Perhaps the most prized of all his treasures was a gold ring, presented to him on his visit to the Celtic Congress in Brittany, in 1867. On the death of Mr. John Jones, the family harpist at Llanover Court, in 1844, Gruffydd succeeded him and held the appointment up to his death, which took place in his rural abode at Ty'n-yr-Eglwys, on the 30th of August, 1887. On the Saturday following (the 3rd of September), amid the sincere regrets of a large circle of sorrowing friends, he was buried in the Churchyard of Llanover Church, where for many years he had been a constant worshipper.

EVAN JONES, harpist, ' Waenoer, Garthbeibio, was the son of Thomas Jones, son of Evan Jones, of the same place. His grandfather, Evan Jones, was a minstrel, but his father was not. His harp is in the possession of his grandson, William Jones, stone-mason, Dinas Mawddwy. Evan Jones was a weaver by trade, but seems to have spent much of his time with his harp, as he used to go every summer to Barmouth, Harlech, &c., where he would stay some time, spending several days in going to and fro at the Peniarth Arms, Mallwyd. Mr. Vaughan, of Penmaen, frequently sent for him to play at Penmaen-Dyfi, and he was always in request at Maesllymystyn Hall during the Earl of Powis's stay there. He was considered an excellent player on the triple-stringed harp, and was a good specimen of the old harpists that in his younger days were so frequently met with in North Wales. He played at the Welshpool Eisteddfod of 1824—Messrs. Pierce, Coedtalog, and William Evans

of Garthbeibio, singing Pennillion to his playing—and it is related that he could play well on his harp up to a few months before his death, which took place about 18 years ago, in the 88th year of his age.

ELLIS ROBERTS (Eos Meirion), was born at Dolgellau, Merionethshire, in the year 1819. His teacher on the harp was Hugh Pugh, of Dolgellau. On his teacher being called up to London he followed him thither. Mr. Roberts was considered to be a clever player on the triple-stringed harp, and took a large number of the chief prizes at the different Eisteddfodau, amongst others the Silver Harp Medal and a stringed Welsh Harp value £21 (10 competitors) at Liverpool, in 1840; the chief prizes at Aberffraw in 1849; and at Rhuddlan in 1851, &c. Through the recommendations of the London Cymmrodorion, he was honoured with the special appointment of Welsh Harpist to His Royal Highness The Prince of Wales. He died suddenly from disease of the heart, in London, December 6th, 1873, and was buried at Bow, where a tombstone has been erected to his memory with the following inscription: "Mr. Ellis Roberts, Harpist to H. R. H. The Prince of Wales, who died December 6th, 1873, aged 54, years".

THOMAS DAVID LLEWELYN (Llewelyn Alaw), was born at Llwydcoed, Aberdare, June 25th, 1828, and was one of seven children. Fondness for music characterised the whole family, and Thomas when only 5 years of age, obtained many a penny and a toy from the neighbours and friends for displaying his powers as a singer. His musical memory at the time was thought to be remarkable, for when seven years old he knew an unusual number of Welsh Airs—some of which subsequently appeared in his Collection for the great Eisteddfod at Llangollen, in 1858. When only eight, his cousin, who was a proficient harpist and brass band trainer, gave him lessons on the harp. When 11 years of age Thomas went to work as a miner with his father underground, but he kept practising the harp under his cousin's direction until he was thirteen, when the former emigrated to America. The next 10 years of his life were spent as might be expected of a boy of unusual musical ability, and in a workman's family noted for its literary and musical tastes. He worked by day, and studied in his spare hours (alas! how few in those years) poetry, music and general literature. He attended concerts, lectures, and eisteddfodau when convenient, as a means of self-improvement. In 1851, when 23 years old, he gave up his work as a miner and went for a short period under the tuition of the noted harper, David Davies, Gelligaer. His previous practice and his studies in musical theory stood him in good stead now, for he made wonderful progress. After leaving Gelligaer, he maintained himself comfortably by his playing. He obtained numerous and important engagements, and spent his life devoted to his books and his harp. His Eisteddfodic Competitions were not

many, but they were important. In 1853 he divided the prize on The History of the Parish of Aberdare with Cynonwyson. The essay was subsequently published. Next year he took the chief prize for harp playing at the Ivorite Eisteddfod at Morriston; and in 1857 was initiated as an Ovate and Harper at the Eisteddfod at Aberdare. This certificate is still among the mementos left after him. In 1858 he entered the list and took premier honours in the great Eisteddfod at Llangollen, when he had the first prize—A Silver Medal and Purse of Gold—for the best collection of unpublished Welsh Melodies. Owain Alaw was the Adjudicator, and he subsequently published in his Gems of Welsh Melody several of the Airs from Llewelyn Alaw's collection. The original manuscript of the Airs sent into the competition has been placed at the disposal of the Compiler of this work. In 1861 he was harpist to the First Joint National Eisteddfod for North and South Wales, held at Aberdare, and took a prize for the best set of variations in the Welsh style for the old Air "Megan a gollodd ei gardas". He loved with an intense and consuming love everything that pertained to Welsh music and literature; and was a contributor to the musical and contemporary press of his native land. He had collected a very large number of epitaphs—quaint and otherwise—for some Eisteddfod, and his manuscript collection manifests the care and labour which he bestowed on any work he took in hand. He was an assiduous collector of Poetry and Music, and had a large and valuable manuscript collection of both, while his library contained all that was best in Welsh Literature, and also nearly all the English works of any note on music. During the last years of his life he suffered from an insidious and painful disease, which carried him off in the beginning of August, 1879, at the comparatively early age of 51. He spent his whole life at Aberdare, and was buried in the Graveyard attached to the Hen-Dy-Cwrdd Unitarian Chapel of that place. (Contributed by Mr. D. Evans, Treorky.)

WILLIAM ROBERTS, another talented Welsh Harpist of the "Blind Parry School". His tutor on the harp was his uncle, the late John Roberts (Telynor Cymru), of Newtown, Montgomeryshire, whose tutor was Richard Roberts (Blind Roberts) of Carnarvon, whose tutor was William Williams (Wil Penmorfa), whose tutor was the celebrated John Parry, of Ruabon, whose tutor was Robert Parry, of Llanllyfni in Arfon, who derived his art from the ancient harpists of Wales. Mr. H. Johnson, the special artist of the "Graphic" newspaper, writing from Gibraltar on the occasion of the visit of His Royal Highness The Prince of Wales to the Fortress, on April 15th, 1876, with his clever sketch of William Roberts, Harpist of the 23rd Royal Welsh Fusiliers, says "The Welsh Fusiliers are very proud of their goat, which marches with the regiment, and were presented with a new one by Her Majesty on their return from Ashantee to replace the one which had died there. In addition to this goat they keep a harper, who ordinarily plays in the band, but on grand occasions, state dinners &c., he dons the garb of a Welsh bard, and plays a harp he won at the Welsh

Eisteddfod. When the Prince of Wales entered Gibraltar, the Officers of the regiment rigged up a rocky cave placed over the entrance of the Mess with the Harper inside, and a plentiful supply of leeks around him, playing 'God bless the Prince of Wales'. As His Royal Highness passed, he stopped his horse, and was evidently highly amused at the quaint appearance of the whole thing." I am able, through the courtesy of the Proprietors of the "Graphic", to illustrate this volume with Mr. Johnson's clever sketch, and for which I beg to tender them my sincere thanks.

JOHN ROBERTS (Telynor Cymru), an excellent harpist and Pennillion Singer, was born at Llanrhaiadr, in the year 1816. Gipsy blood (of which he was proud) ran in his veins, and he could converse freely in the Romany and Gipsy language. He began life as a drummer in the 23rd Regiment (Welsh Fusiliers), in which regiment he remained nine-and-a-half years. After that he bought his discharge, and took up the study of music, and especially harp playing. He settled at Newtown, where he lived up to his death, a period of over 50 years, and was one of the first to introduce musical instruments into Newtown, which now possesses one of the finest bands in North Wales. He won many medals and prizes at Eisteddfodau for harp playing and Pennillion Singing, among others a prize harp at the Abergavenny Eisteddfod, 1842, the chief prize at the Abergavenny Eisteddfod 1848, and the prize harp at the Cardiff Eisteddfod, 1850. Lady Llanover and others also presented him with an ancient Welsh Harp, as a token of their esteem for his exertions in adhering to the national instrument of his country. Besides the harp, he was a skilful player on the violin and other instruments. He had a large family of 18 children, most of whom became like himself, players on stringed instruments. He and his nine sons often gave concerts together. On the occasion of the Queen's visit to Wales in 1889, he had the honour of giving a concert before Her Majesty at Palé, in which he and his talented family solely took part, the Queen expressing great pleasure with the performance. He also had the honour of playing before the Prince and Princess of Wales, the Empress of Austria, the Queen of Roumania, and other Royal personages. About a year before his death, when overtaken by the infirmities of age, he sent his old triple harp (believing he would not be able to play it again) full-strung, and having on its comb three medals, to his friend and patron, Mr. Nicholas Bennett, of Glanyrafon, for his acceptance. Mr. Bennett has had a recess built for it, where he has also placed a portrait of the old harper, done in oil, on an oak panel, playing on his favourite instrument. Mr. Roberts died after several months' illness on the 11th of May, 1894, aged 78 years. (From "Montgomeryshire Worthies", by Richard Williams, F. R. Hist. S.)

His Son, ALBERT (Pencerdd y Delyn Deir-res), is esteemed one of the best players on the triple-stringed Harp in the Principality. On his receiving the chief prize in the

Harp Contest at the Powis Eisteddfod of 1895, the conductor announced that that was the 19th prize that Albert Roberts had won on the Eisteddfod platform. He was born in 1858.

JOHN JONES (Idris Vychan) the well-known chief of the Pennillion Singers of his day, was born at Dolgellau, Merionethshire, in the year 1825, and was initiated into the mysteries of the art from childhood. His mother, and several of his relations on his mother's side, were known far and near to be skilful in the North Wales style of singing Pennillion to their favourite national instrument—the Harp. It is a well-known fact that an adept in this mode of singing must have his memory stored with several hundreds, if not thousands, of Pennillion, from which he has to make choice as the subject, or the tune played by the Harpist demands—some satirical, some jocular, some amorous, &c. Only a short time ago a Pennillion Singer told the writer of these lines—not in a boastful way—that he could sing upwards of 500 to the old Welsh Air "Pen Rhaw" alone, that he had done so on more than one occasion. There was no one better known throughout North and South Wales than Idris, who at one period of his life was invariably a winner as Pennillion Singer at the Eisteddfodau—in late years he was adjudicator at these national gatherings. In these rural usages, which are best preserved in the Northern part of the Principality, we have a pleasing glimpse of the innocent and refined fashion in which the Hen Gymry (the old Welsh) passed their long winter nights with harp and song. At the Rhuddlan Eisteddfod of 1850, a prize was awarded to Idris Vychan for his essay on "Pennillion Singing with the Harp", and at the Chester Eisteddfod of 1866 he was awarded the prize medal for his "History and Antiquity of singing Pennillion with the Harp". This was published by the Cymmrodorion Society in 1885, and is a standard work on the subject. He went up to London in the year 1851, where he remained for several years. From there he removed to Manchester, where he followed his trade as master shoemaker for the remaining part of his life, but never missed the gatherings of his countrymen, the last he attended being the London National Eisteddfod, August, 1887. He died suddenly on the 3rd day of the following November, in the 62nd year of his age.

JOHN WILLIAMS (Eos Môn), was born at Llanerchymedd, Anglesey, in the year 1808. He was a noted Pennillion Singer in his best days, having a good voice and an almost inexhaustible store of Pennillion ready for following the harp. Whatever tune the Harper played, he followed him with an englyn, cywydd, or awdl, with the same ease as he did with Pennillion of a more easy and simple construction. Amongst the numerous prizes he took were the following: Beaumaris in 1832; Llanerchymedd 1835; Aberffraw 1849, &c. He died at the last-named place in the 82nd year of his age.

His grandson (Wyr yr Eos), promises well to follow with success the footsteps of his grandsire, for we learn that at Wrexham in the Eisteddfod of 1878, he carried off a prize for Pennillion Singing with the harp when but 8 years old, and he has been successful since at the following Eisteddfodau:—Birkenhead, Liverpool, Carnarvon (twice), Menai Bridge, Llanerchymedd, Bangor, Rhyl, and several other places of less importance. He was born in 1870.

ROBERT OWEN (Eos Crwst), was born in the year 1816, at Llansannan, Denbighshire. From there he removed at an early age to Llanrwst, where he spent the remaining years of his life. He was possessed of a remarkable tenor voice, and had stored his retentive memory from childhood with a large number of Pennillion, which he sang in a very charming manner to the music of the Welsh Harp. He is said to have been a true representative of the North Wales style of singing with the Harp. He died at Llanrwst, on the 23rd day of February, 1881, in the 65th year of his age.

Mwyn yw iaith bronfraith ar bren—mewn adeg
Mwyn ydyw'r fwyalchen;
Mwynach bill mynych o ben
Ein Eos Robin Owen.

—Robert Owen.

EDWARD JONES (Eos Ebrill) who was born at Llanrwst, Denbighshire, in the month of April, 1821, is still living, and until very lately worked at his trade as a nailor. In his best days he was a most formidable person to meet with as a competitor on the Eisteddfod platform in a Pennillion Singing Contest, and on several occasions came off victorious. He was within a shade of adding the Silver Harp Medal at the Caerwys Eisteddfod in 1886, to the trophies already in his possession. His style and manner of singing is of the true North Wales method.

ROBERT WILLIAMS (Eos y Berth), Pencerdd Cerdd Dant, was born at Llanllechyd, Carnarvonshire, in the year 1842, and is one of the ablest Pennillion Singers of the present day. His contests on the Eisteddfod platform have been numerous, and his victories many, amongst which may be named Bethesda, where he won the Silver Harp Medal value Fifteen Guineas; also medals at Caerwys, Llanrwst, Arwest Glan Geirionydd, Portmadoc, Llandudno, &c.

His Son (Ap Eos y Berth), who was born at Llanllechyd in 1870, took a prize value £5 at the London National Eisteddfod in 1887, and promises well to follow in the

footsteps of his father in this truly Welsh mode of singing with the harp of his country, on which too he is no ordinary player.

JAMES HUGHES (Iago Pencerdd) was born in a cottage called Ysgubor Gerig, situate between Trefriw and Llanrwst, in the year 1827. He took lessons on the Welsh Harp when very young from the old Welsh Harpist, Evan y Gorlan, and ultimately became a ripe musician and an excellent performer on our national instrument—the Triple-Stringed Harp. He lived at different periods of his life at Bethesda, Llanrwst, Conway, and Manchester. where he died in 1880, in the 53rd year of his age. He was buried at Trefriw, his native parish.

THOMAS D. MORRIS, harpist, was born at Ruthin, Denbighshire, in the year 1827. About the year 1846 he removed to Bangor where he remained several years, and was in much request as a platform player on his favourite instrument—the Welsh Harp. He was generally known throughout North Wales as Morris of Bangor. In the year 1860 he published a folio volume of 22 pages, the title page of which is as follows: "A Selection of the most popular Welsh Airs for the harp or piano, including some never before published, by T. D. Morris, Harpist, who performed by express command before Her Majesty The Queen, Prince Albert and the Royal Family, the King of Portugal, &c., &c." The volume contains 14 old Welsh Airs, two only of which appeared then for the first time in print. Mr. Morris gained the first prize at the triple-harp contest at the Madoc Eisteddfod of 1851, and also at the Llangollen Eisteddfod of 1858. On the death of his wife he removed to Mold, where he died June 20th, 1868.

JOHN ELIAS DAVIES (Telynor y Gogledd). This able harpist was born at Bethesda, Carnarvonshire, March 20th, 1847. He was placed at an early age under the tuition of Mr. James Hughes (Iago Pencerdd) the harpist, of Trefriw, afterwards of Mr. T. D. Morris, Bangor, and subsequently of Mr. William Streather, Philharmonic Hall, Liverpool. He could play exceedingly well, and with equal facility on the Welsh and Pedal Harps. The following is a record of his victories at different Eisteddfodau:—Llangollen 1858, when he was but 12 years old; Conway 1861, the chief prize; Carnarvon 1862, the first prize upon the pedal harp; Rhyl 1863, the silver harp medal; Llandudno 1864, the first and second prize on the pedal harp; Flint 1867; Llanerchymedd 1871; Borthaethwy, Harlech and Birkenhead 1879, the chief prizes, &c., &c. Mr. Davies was a great favourite with the Pennillion Singers of the Principality, and with all who had the pleasure of listening to

his liquid touch on the strings of his favourite instrument—the Welsh Harp. He died January 25th, 1883, in the 36th year of his age, and was buried at Christ Church, Bethesda.

EDWARD DAVIES (Iolo Trefaldwyn) was born at Moel y Froches, near Llanfyllin, in the year 1819. In his early days he worked as miner at the Minera Mines; subsequently he lived a few years in Liverpool, and afterwards removed to Wrexham where he spent the remainder of his days chiefly employed as a book canvasser. It was while following this vocation that the writer of these lines became acquainted with him. On one occasion he called when Ceiriog, Idris Vychan and Taliesin o Eifion happened to be on a visit at Glanyrafon, and this genial meeting time can never efface from the memory of those who had the unspeakable pleasure of listening to the clever Pennillion Singing of the three well known bards, Idris Vychan, Taliesin o Eifion and Iolo Trefaldwyn, to the sweet strains of the harp. Ceiriog used to say that he neither before nor after heard Pennillion Singing that gave him so much pleasure as on that occasion. Iolo was a good musician, had a sweet voice, and often sang Pennillion to the accompaniment of the harp. He died at Wrexham on the 4th day of January, 1887, in the 68th year of his age, and was buried in the New Cemetery in that town. Alas that these four talented Bards are gone to their long rest—Taliesin o Eifion in 1876, and Iolo, Ceiriog and Idris in 1887.

ROBERT EVANS (Eos Mawddwy) was born on the 8th of October, 1822, at a small farm called Perth-y-Felin, situated in the beautiful and secluded valley of Cywarch, in the parish of Llanymawddwy, Merionethshire. He was the eldest son of Robert Evans and Gwen his wife. His grandfather was also named Robert Evans whose wife was Anne Pugh, sister of Cadwaladr Pugh, of Llanfachreth. The family tradition is that this Cadwaladr Pugh was an officer in the English Army, who served at the Battle of Belle-isle in 1761, and that he was the composer of the "Belle-isle March". Be this as it may, Perthyfelin has been celebrated as the home of music and song for generations. Gwen, the mother of Robert Evans, the subject of this memoir, was noted for her Pennillion Singing, and nothing delighted her more than a houseful of players and dancers, which the uncommonly large kitchen at Perthyfelin was so suitable to accomodate, for such innocent and laudable amusement. These merry nights were as happy as they were frequent, and it was not unusual to see people from the remote parts of the parish, or even from neighbouring parishes, wending their way thither in the twilight to enjoy themselves in Pennillion Singing to the harp, and dancing. "Ac ond odid dyna'r fan y byddent dan y bore", yn mwynhau eu hunain ynghwmni y Delyn, Canu Pennillion a'r ddawns. The Rev John Williams (Ab Ithel) during his incumbency in the parish, and Glasynys, who served some time with him as a lay assistant,

were constant visitors at Perthyfelin. The latter in a well-written article in Cymru Fu (page 397), "Noson yn yr Hafod", gives a graphic description of this rustic but far-famed abode of music, and its fairy-like amusements. The "Perthyfelin Choir" is, and has been for a very great number of years, well-known throughout North Wales. All the family are musicians and Pennillion Singers—"Pawb a'i benill yn ei gwrs", but the chief of them was the subject of this brief memoir, who could with ease read music at first sight, and was also a good instrumentalist. He composed several short pieces of music, but excelled as a Pennillion Singer with the harp. He graduated at the Dinas Mawddwy Eisteddfod of 1855 (after a hard contest in Pennillion Singing with several well-known singers) as Eos Mawddwy; Gwalchmai and Ab Ithel officiating. After his marriage he removed to Penrhyn Farm, in the same neighbourhood, and several years later to a farm called Troedyfoel, where he died November 6th, 1885. He was buried at Llanymawddwy on the 9th of the same month. There are several of his musical compositions in MS. one only of which has been published, namely, a song and chorus "Hiraeth Bardd am ei Wlad".

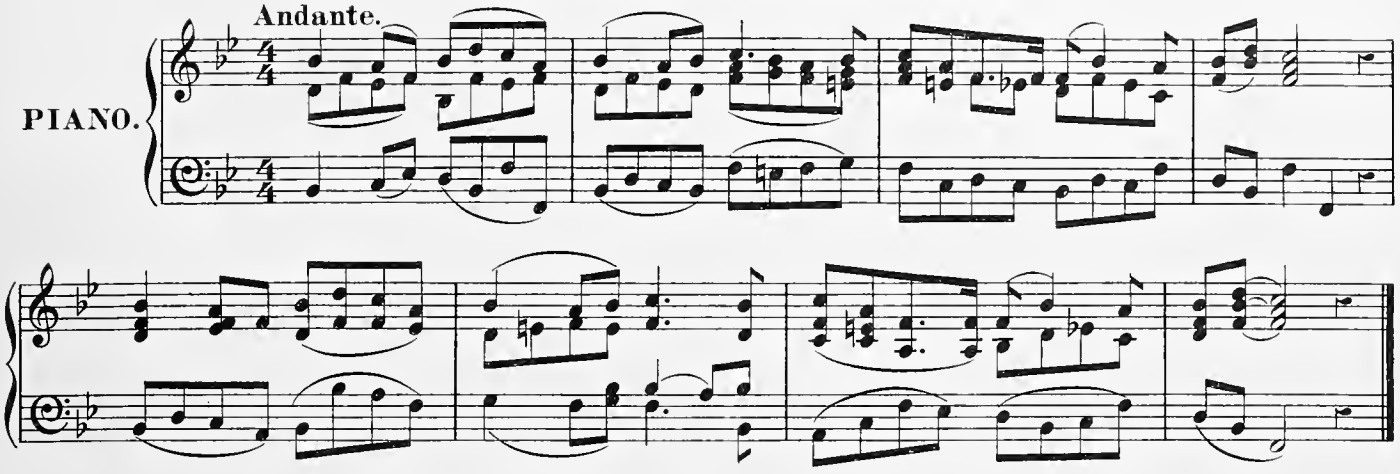
DAVID JONES (Eos Mai) was born on the first day of April, 1839, at a place called Pen-y-ffriddoedd, in the parish of Pentir, near Bangor. He possessed a sparkling wit, a ready turn of mind, and a quick ear, and was not a mean poet. His chief delight was singing Pennillion with the harp, and he was generally admitted by those able to judge, to be amongst the best of Pennillion Singers some 20 or 30 years ago, being frequently engaged in that capacity by the Eisteddfodic Committees of that period. He died at Festiniog in January, 1888, and was buried in Festiniog Churchyard.

N. B.

CÂN DAN BARED — The Serenade

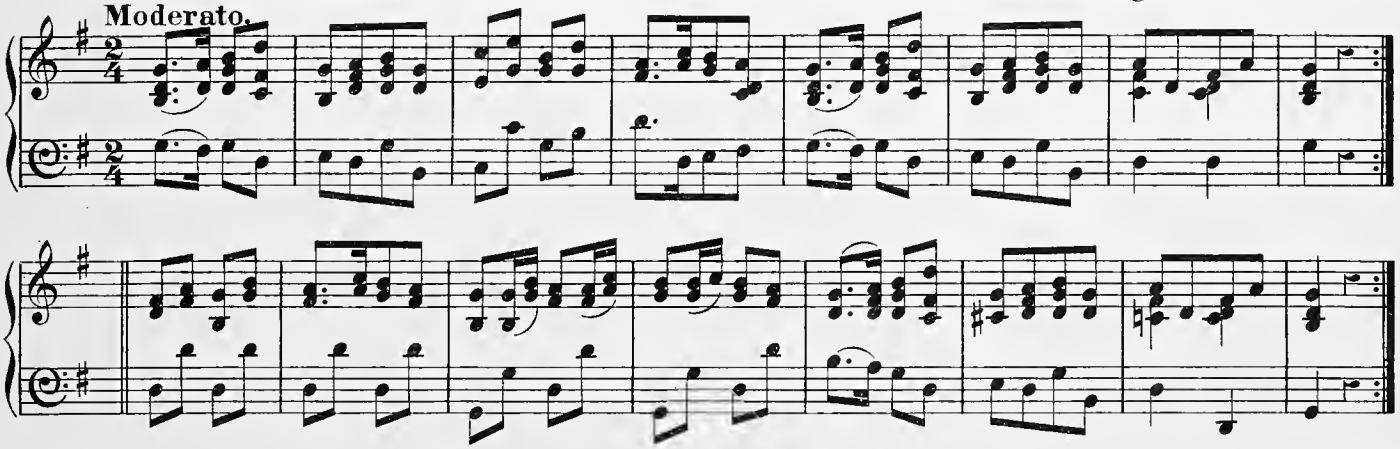
Andante.

PIANO.



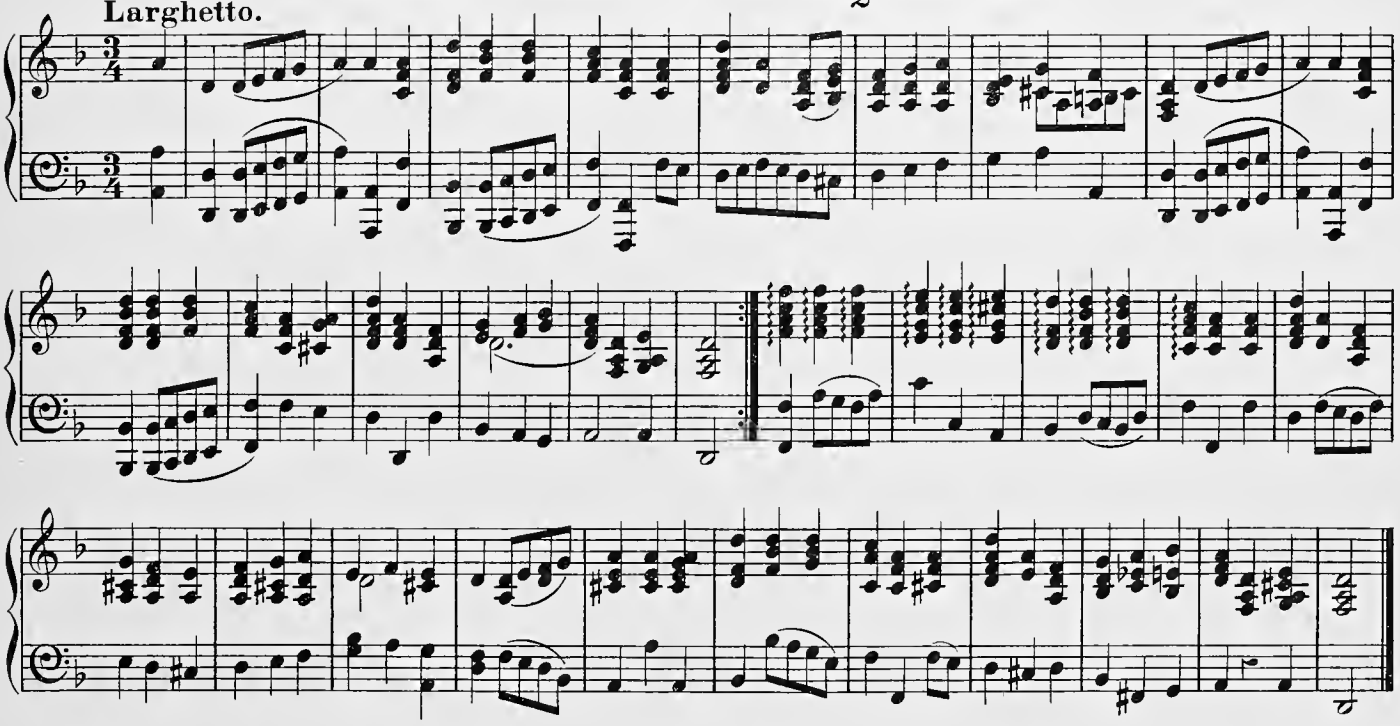
GWREIDDYN Y PREN FFAWYDD — The Fir Tree Log

Moderato.



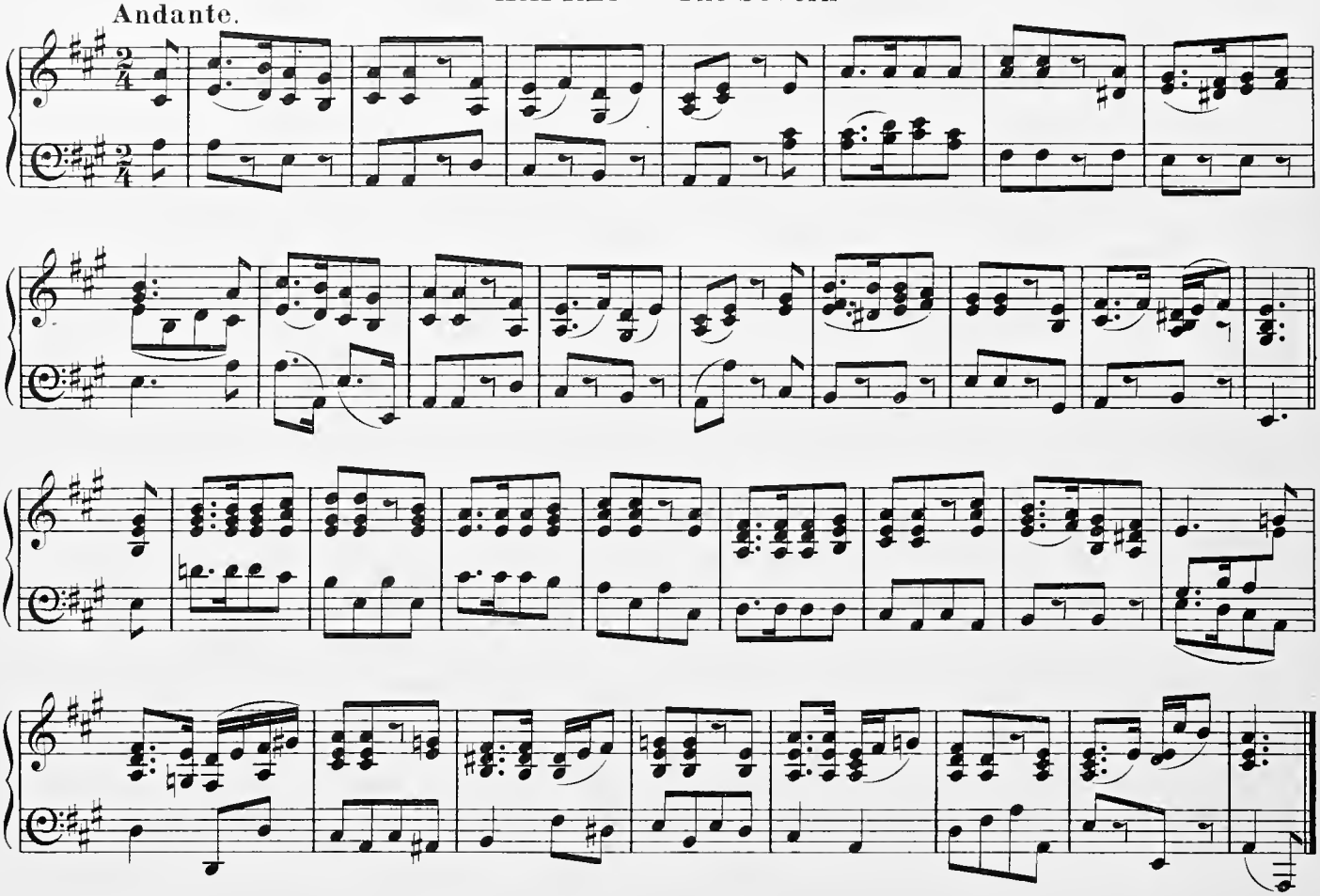
MORFA'R FRENHINES — The Queen's Marsh

Larghetto.



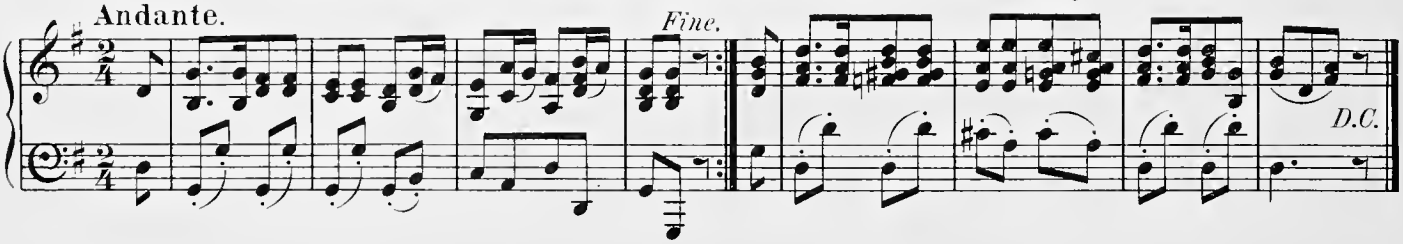
HAFREN — The Severn

Andante.



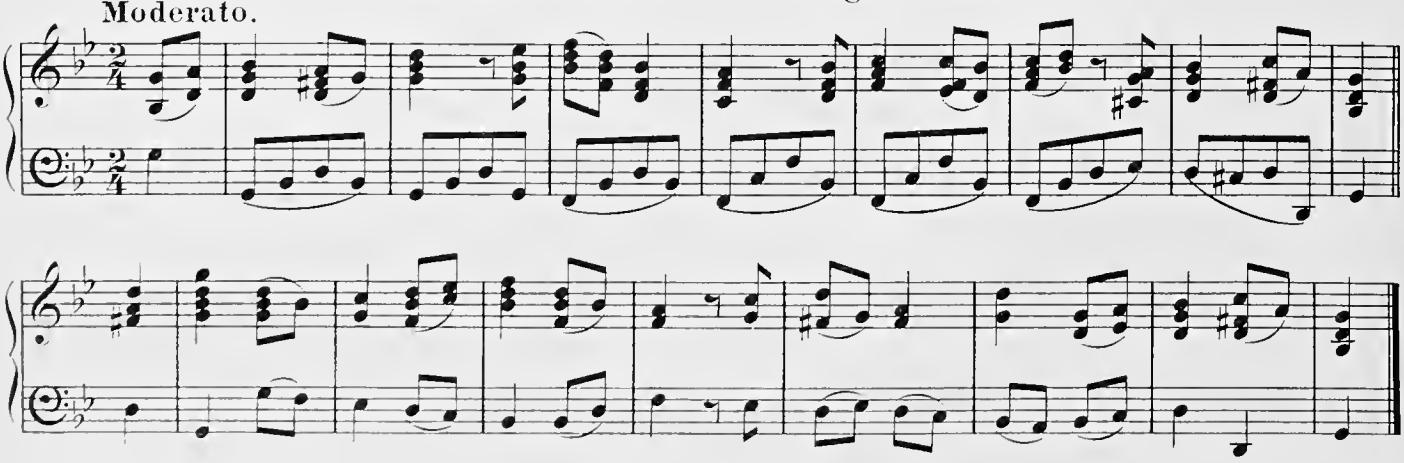
HELYGEN Y DYFFRYN — The Willow of the Valley

Andante.



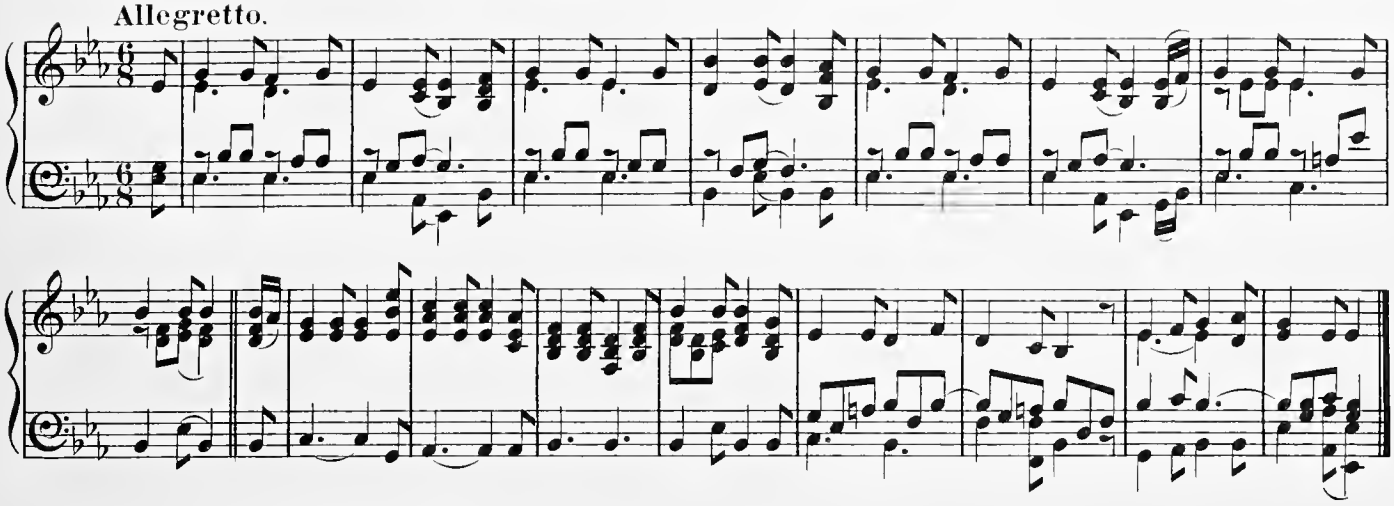
CARU YN Y COED — Courting in the Wood

Moderato.



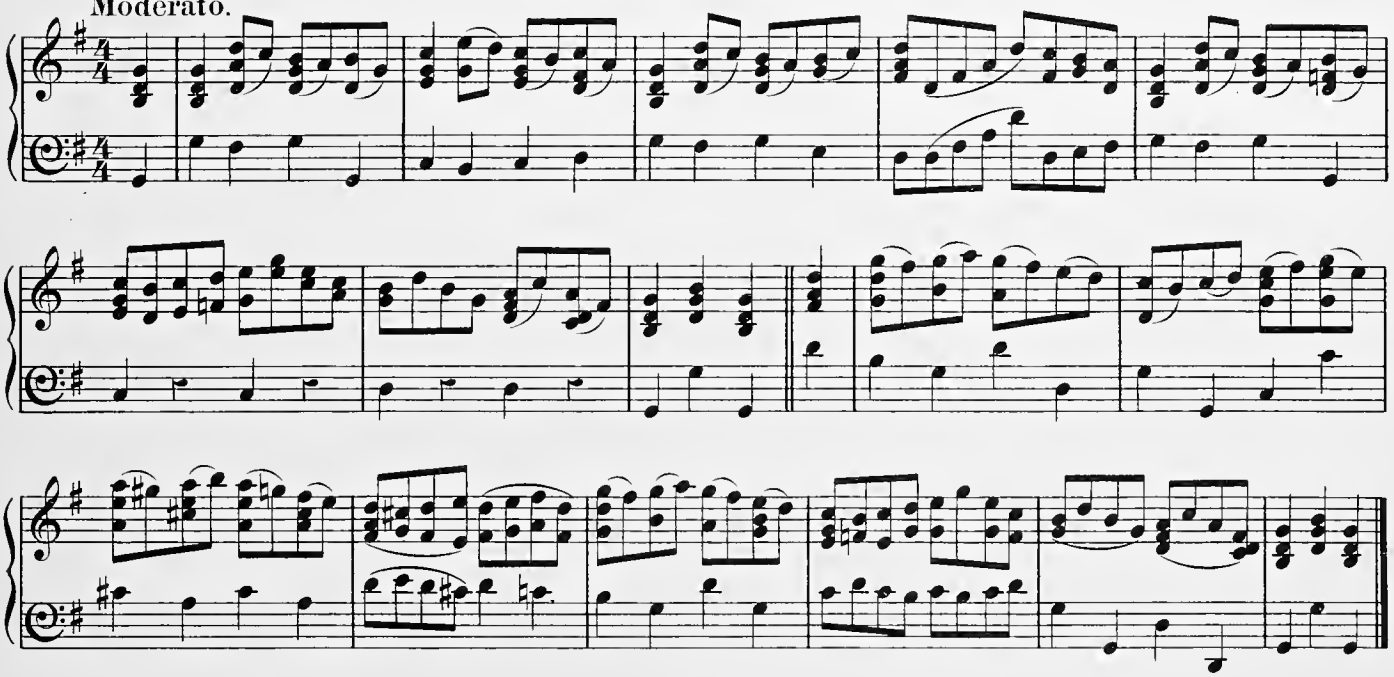
FY NGWELY PLU — My Feather Bed

Allegretto.



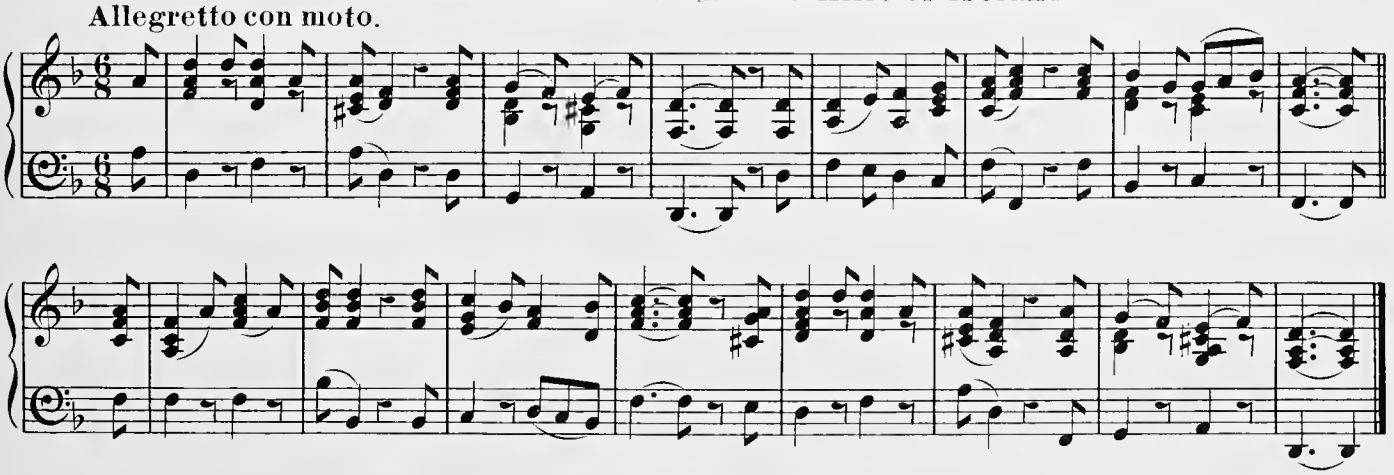
Y GELYNEN — The Holly

Moderato.



BRYNIAU'R WERDDON(1)–The Hills of Ireland

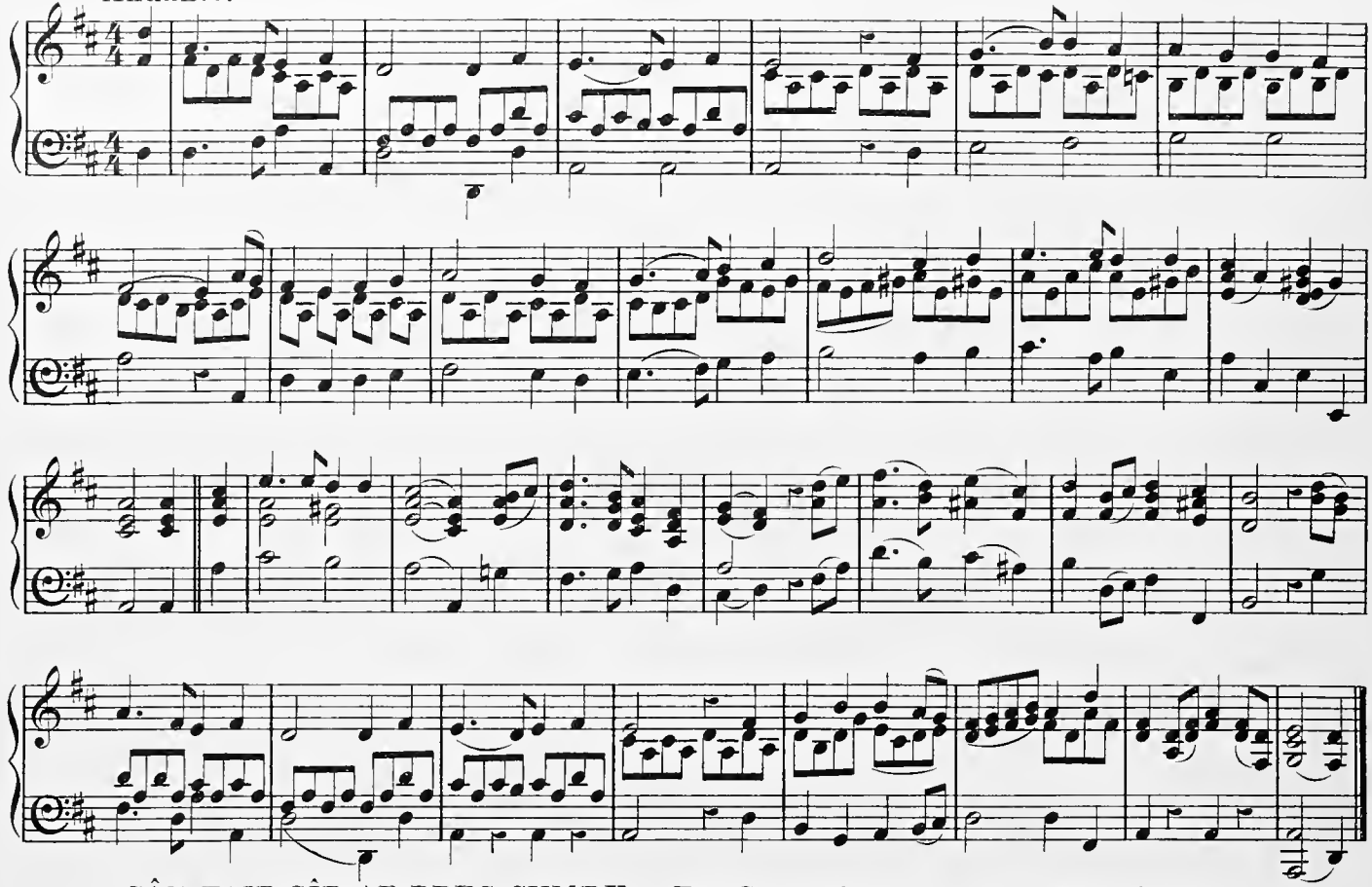
Allegretto con moto.



1

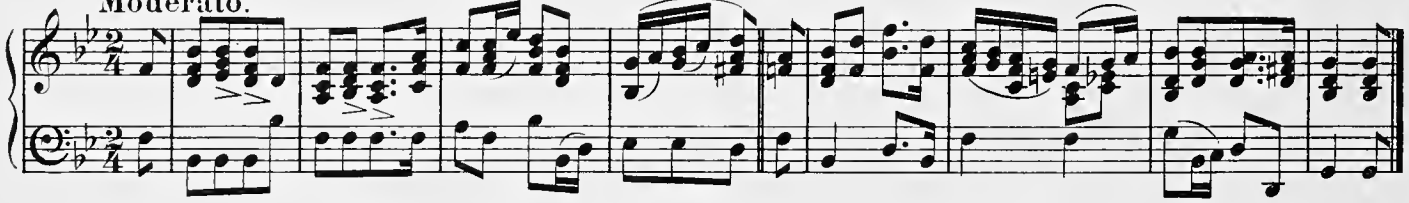
YR ADERYN (1) — The Bird (1)

Andante.



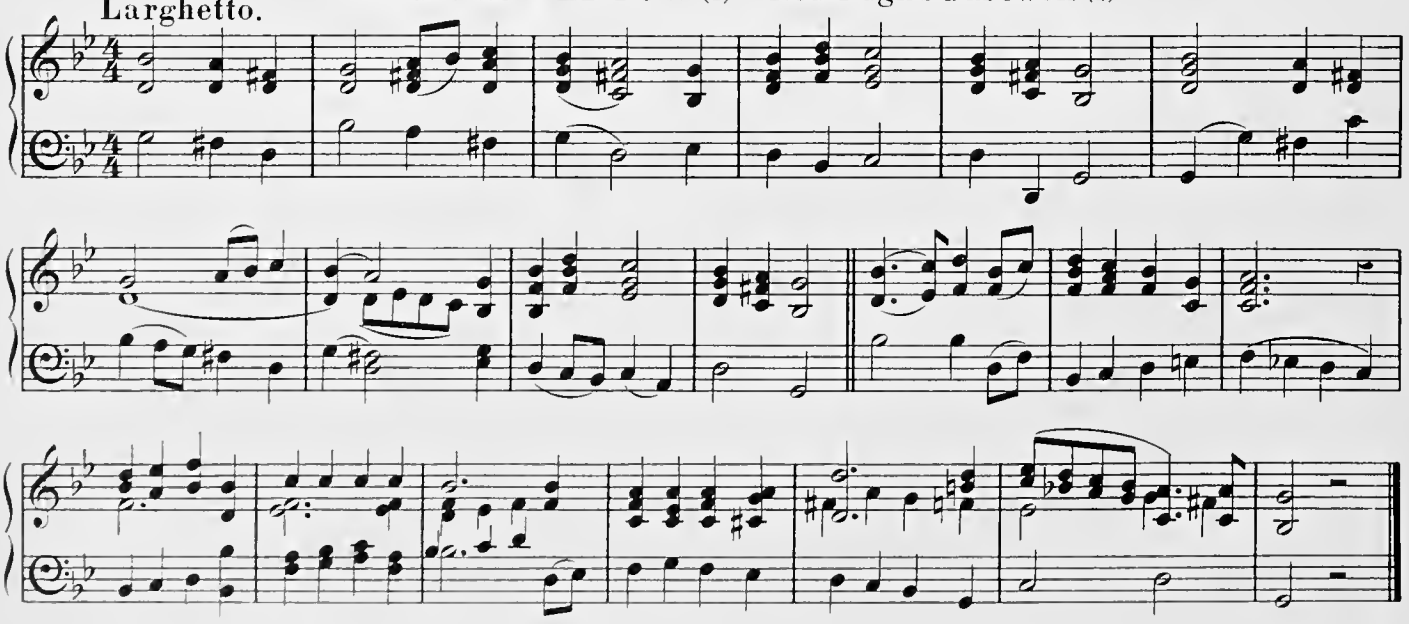
CÂN TAIR-SÎR-AR-DDEG CYMRU — The Song of the Thirteen Welsh Counties

Moderato.

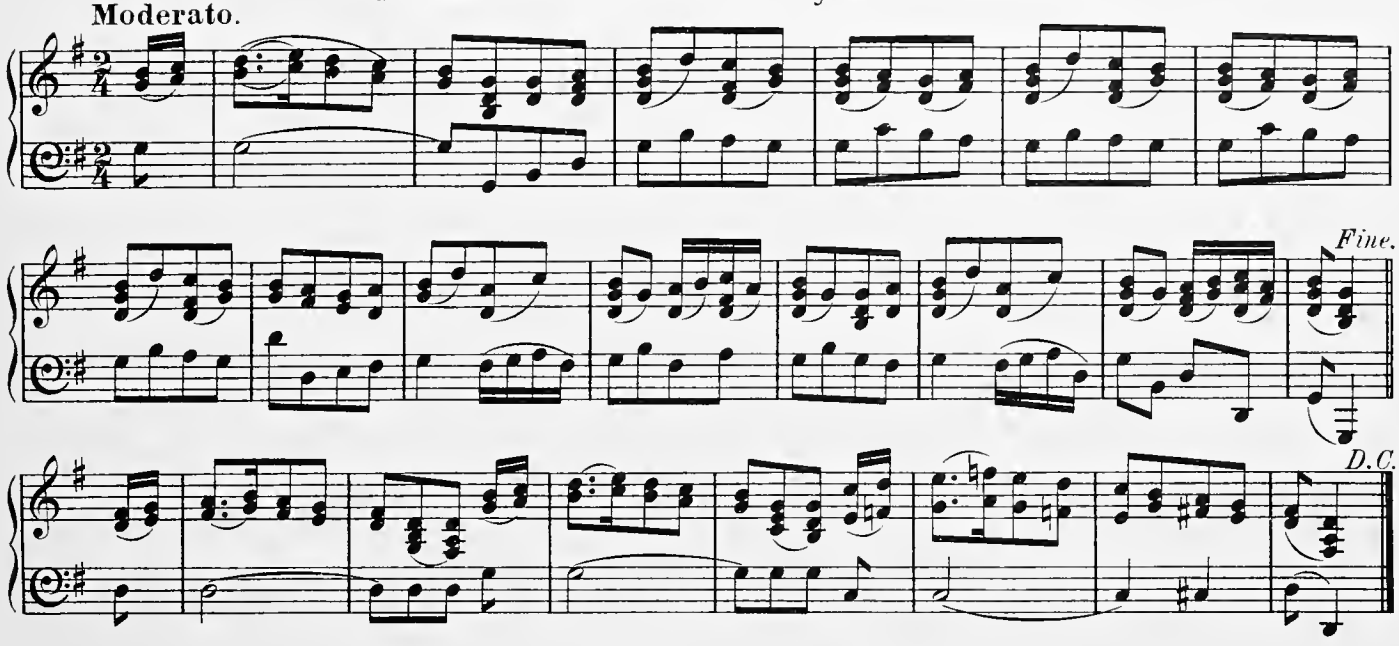


FFARWEL NED PUW (1) – Ned Pugh's Farewell (1)

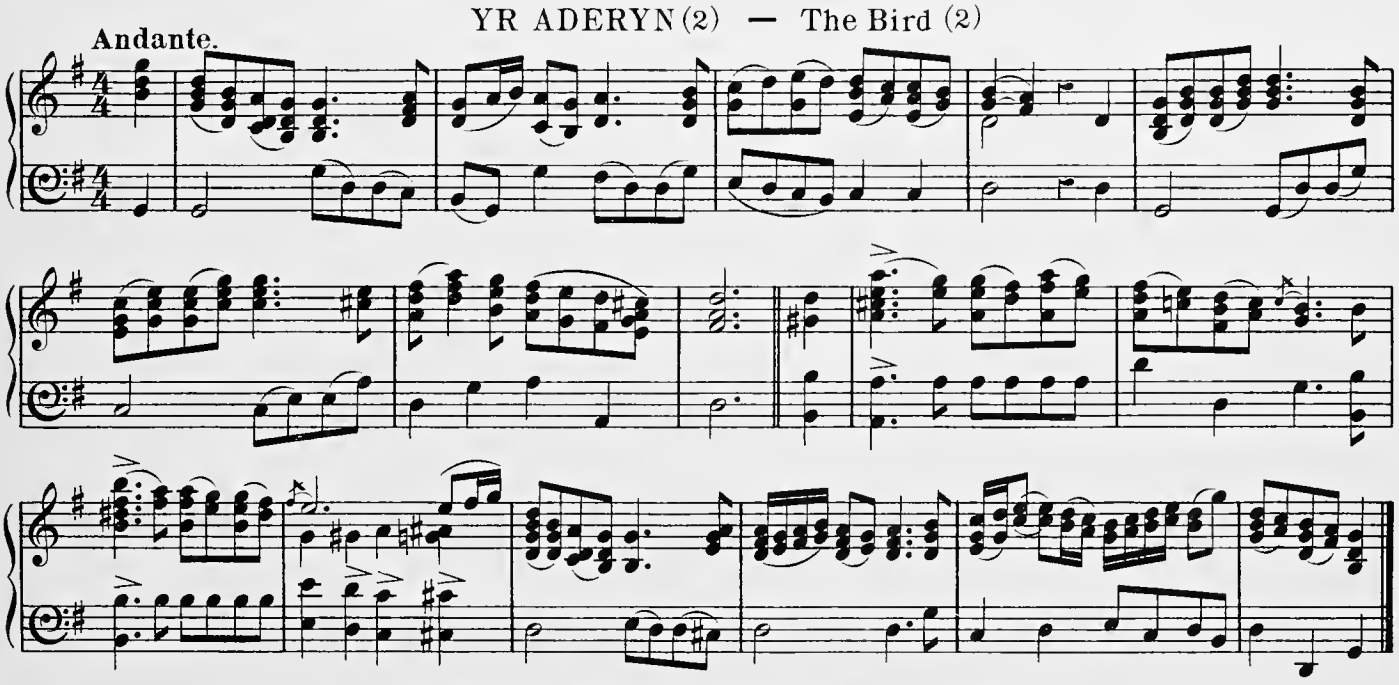
Larghetto.



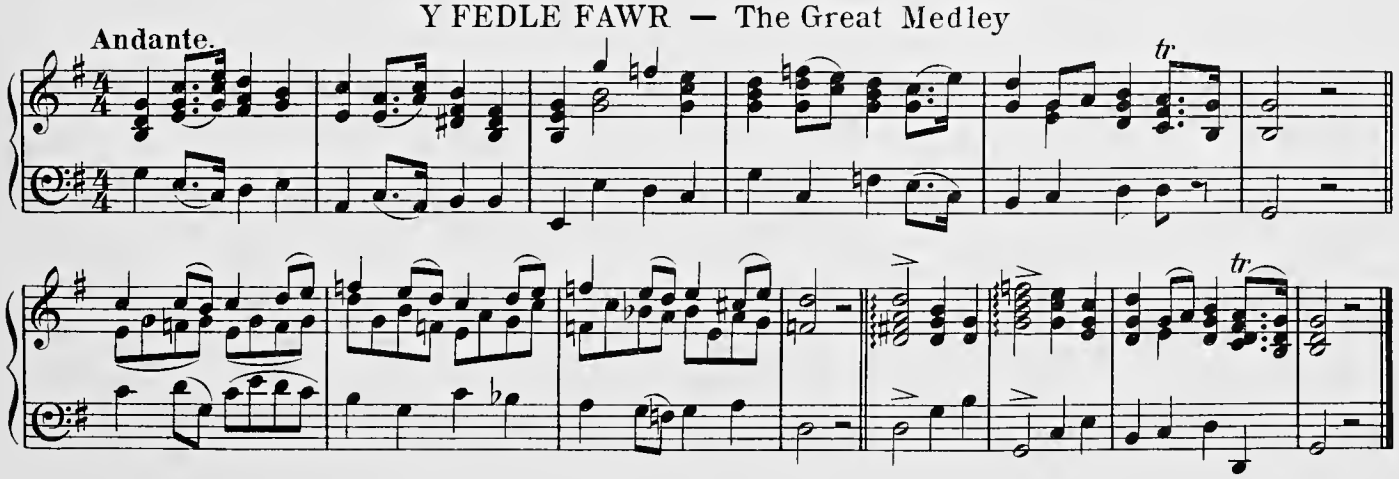
RHUBAN FY MORFUDD — My Morfudd's Ribbon



YR ADERYN (2) — The Bird (2)

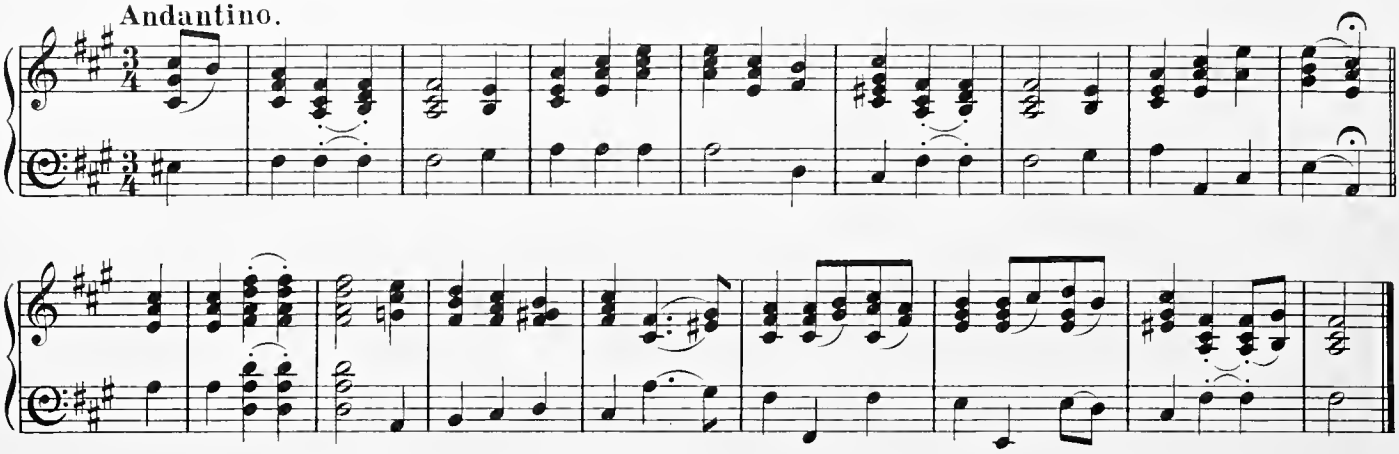


Y FEDLE FAWR — The Great Medley



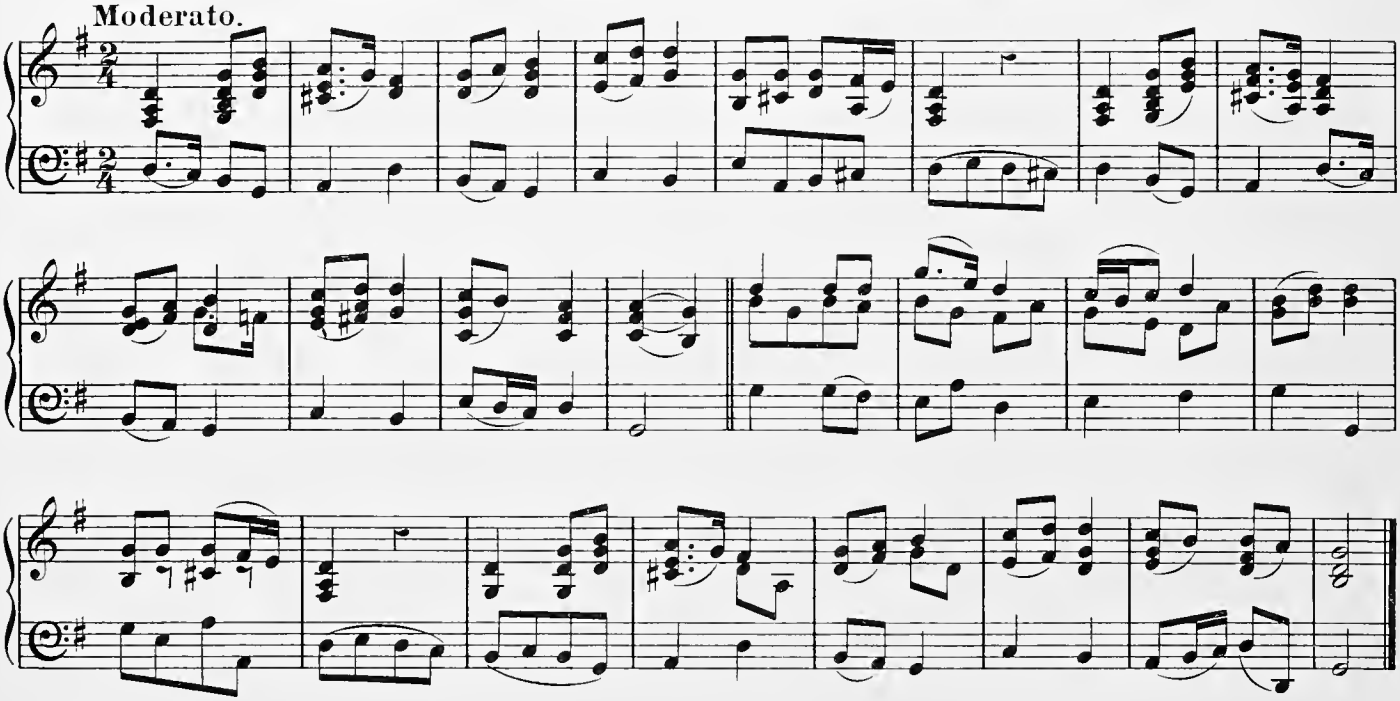
HOFFDER LEWIS HOPKIN — Lewis Hopkin's Delight

Andantino.



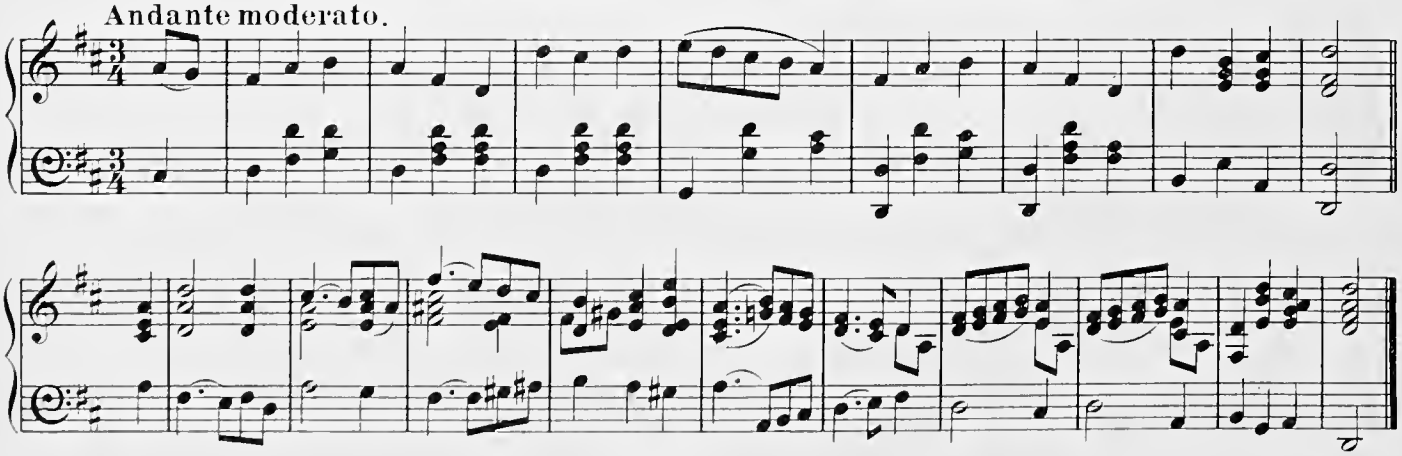
HIRAETH CYMRO AM EI WLÂD — The Welshman's longing for his country

Moderato.



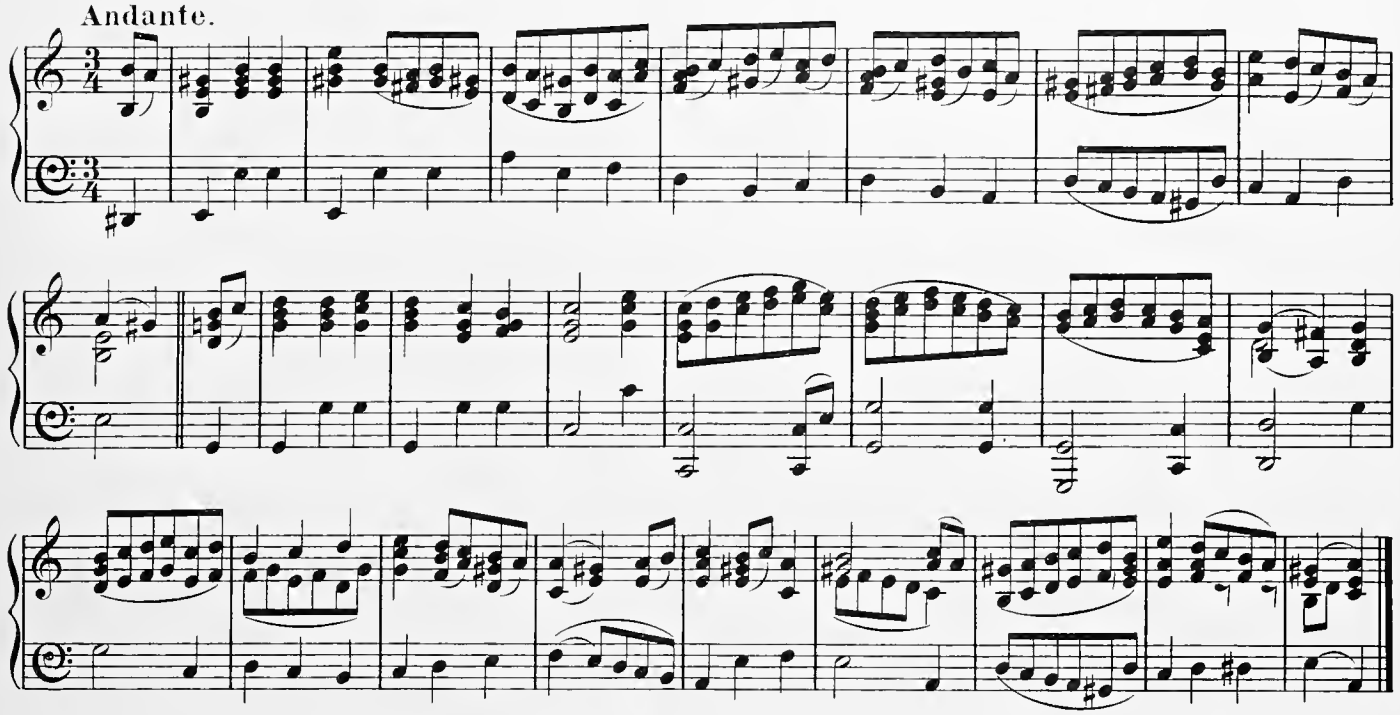
DYDD TRWY'R DELLT — Dawn through the Wattles

Andante moderato.



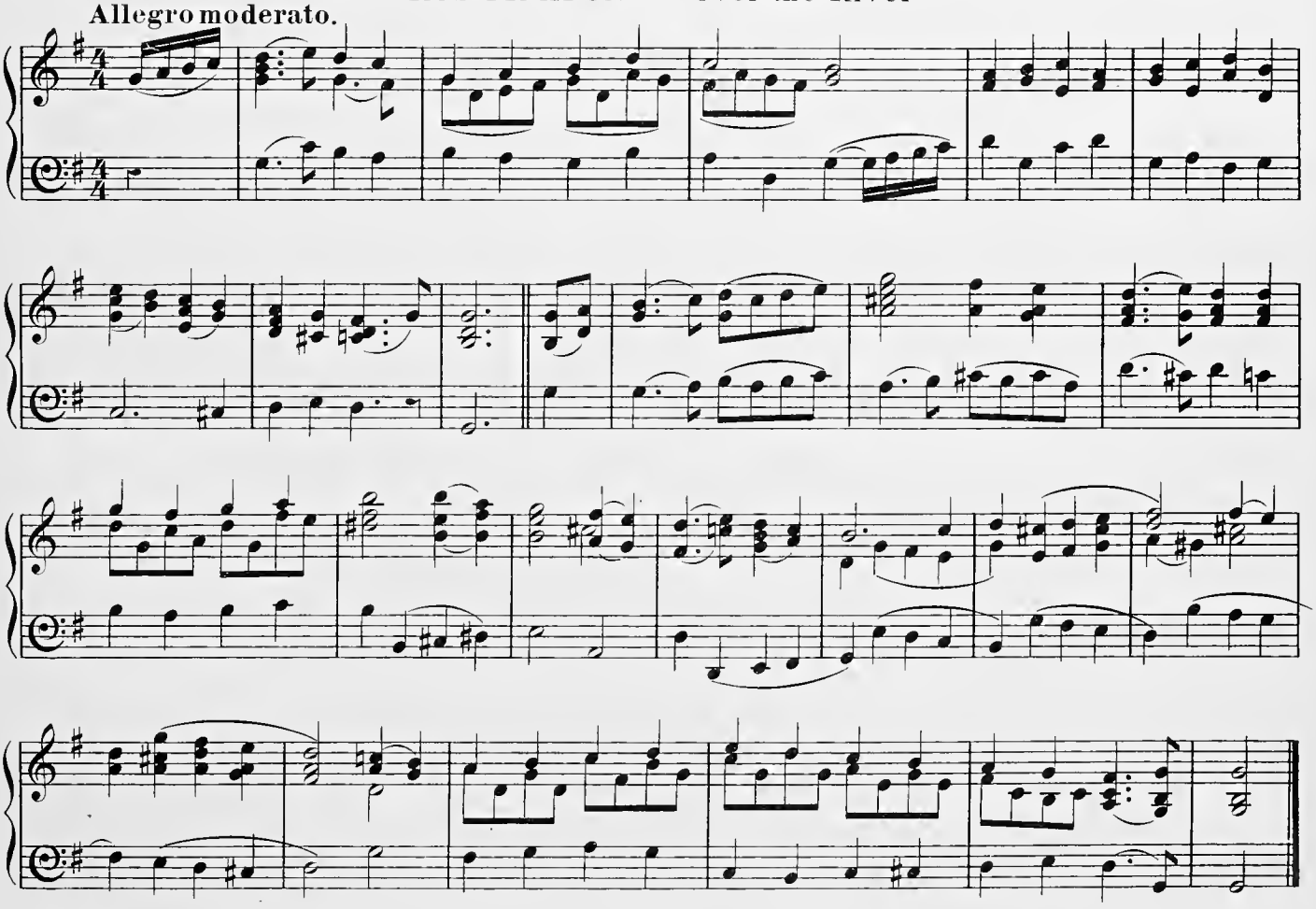
MARGED FWYN UCH IFAN — Gentle Margaret the Daughter of Evan

Andante.



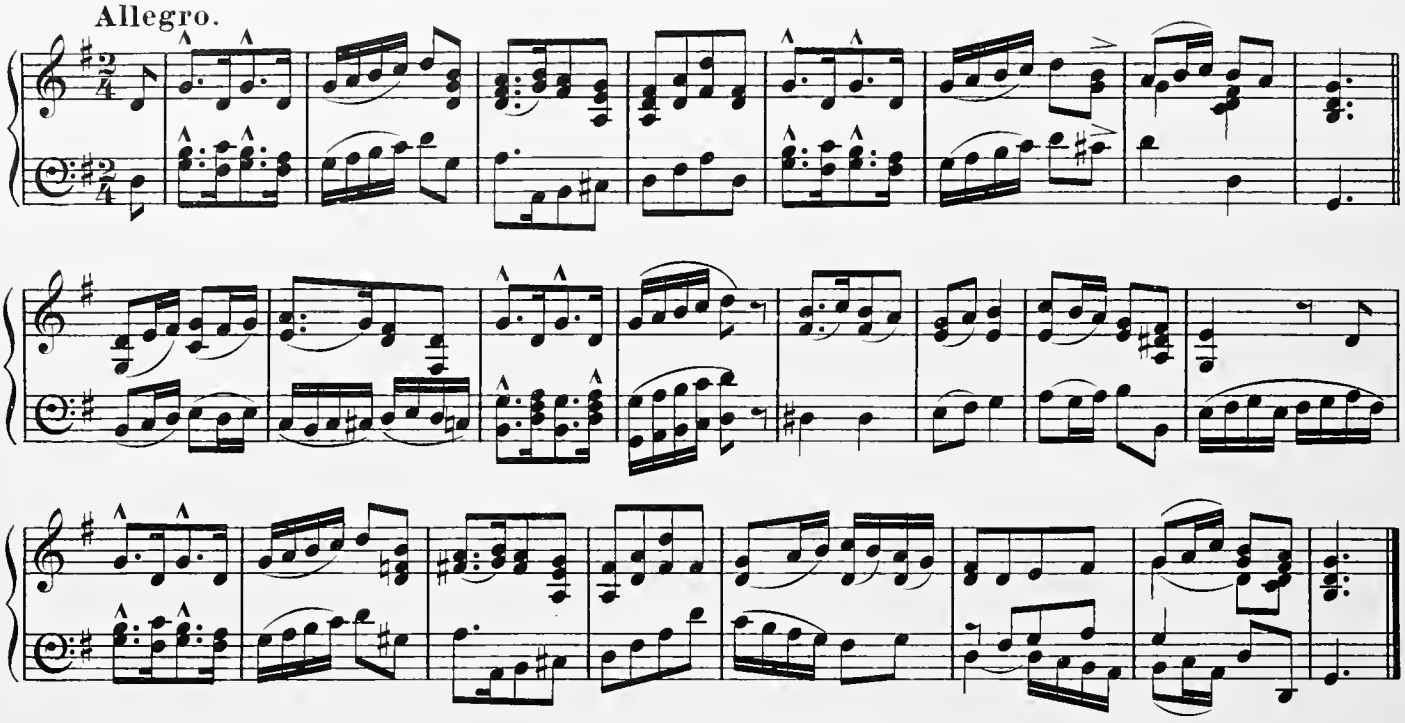
TROS YR AFON — Over the River

Allegro moderato.



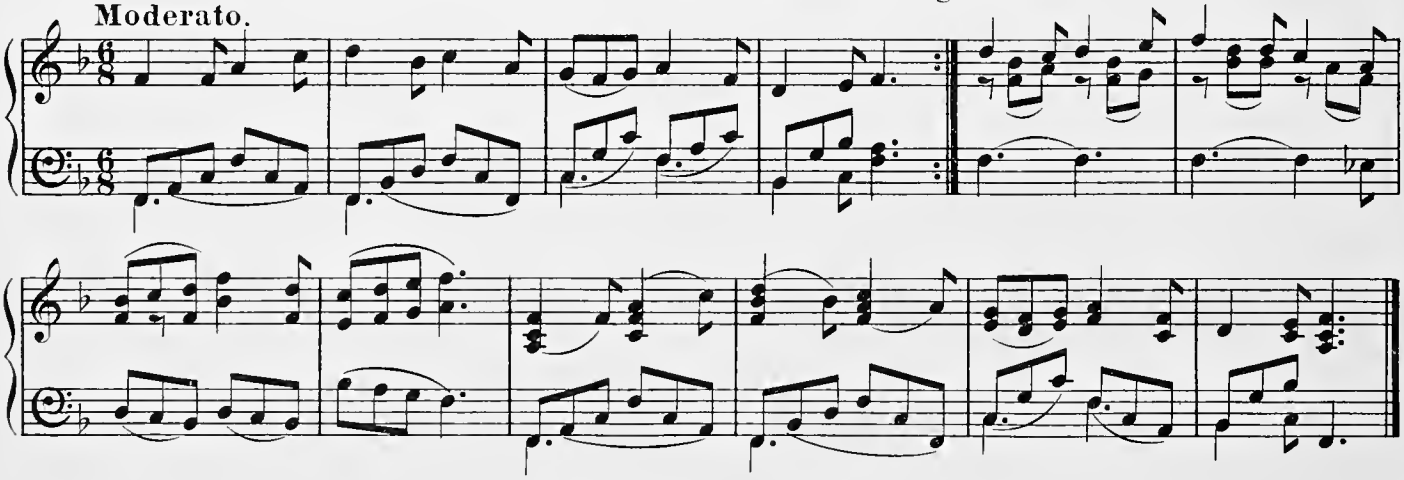
AP TRICET AP SHÔN — The Son of Tricket Son of Shôn

Allegro.



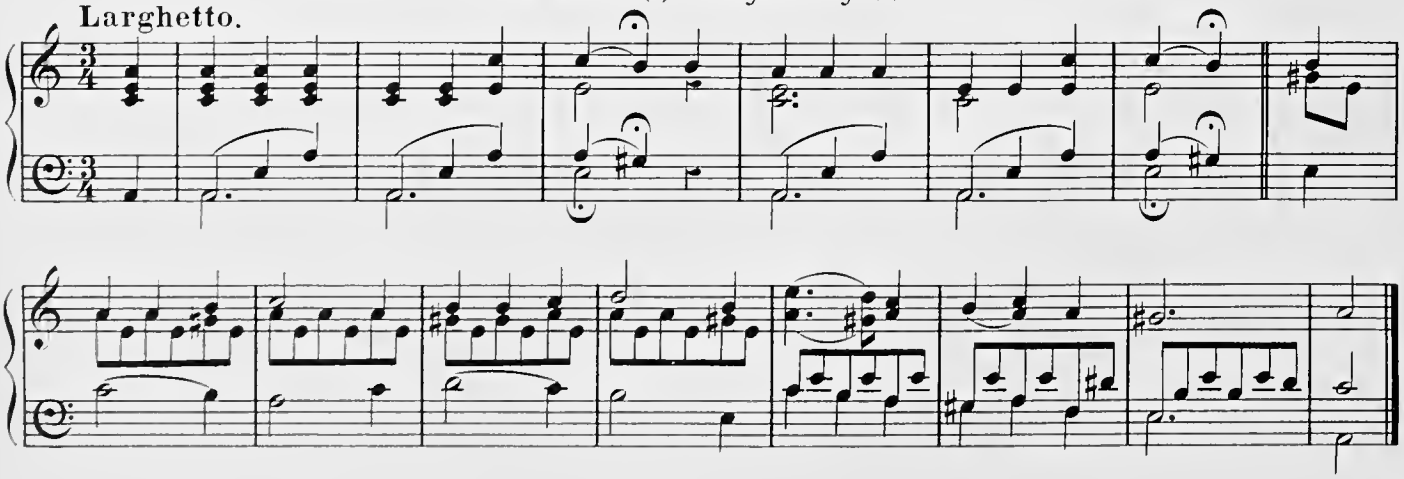
PANT Y PISTYLL — The Waterspring Hollow

Moderato.



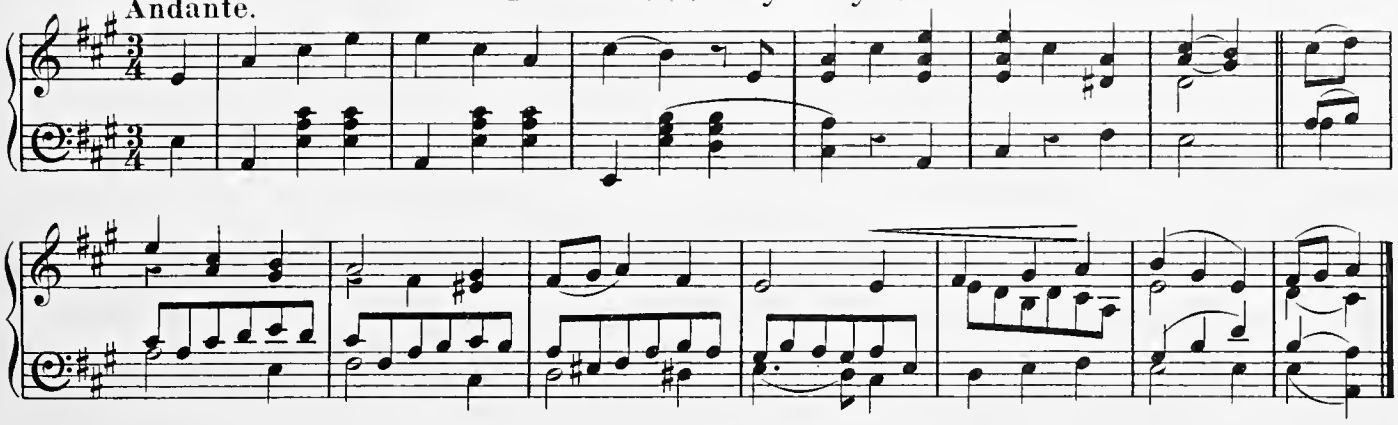
FY NOLI (1) — My Dolly (1)

Larghetto.



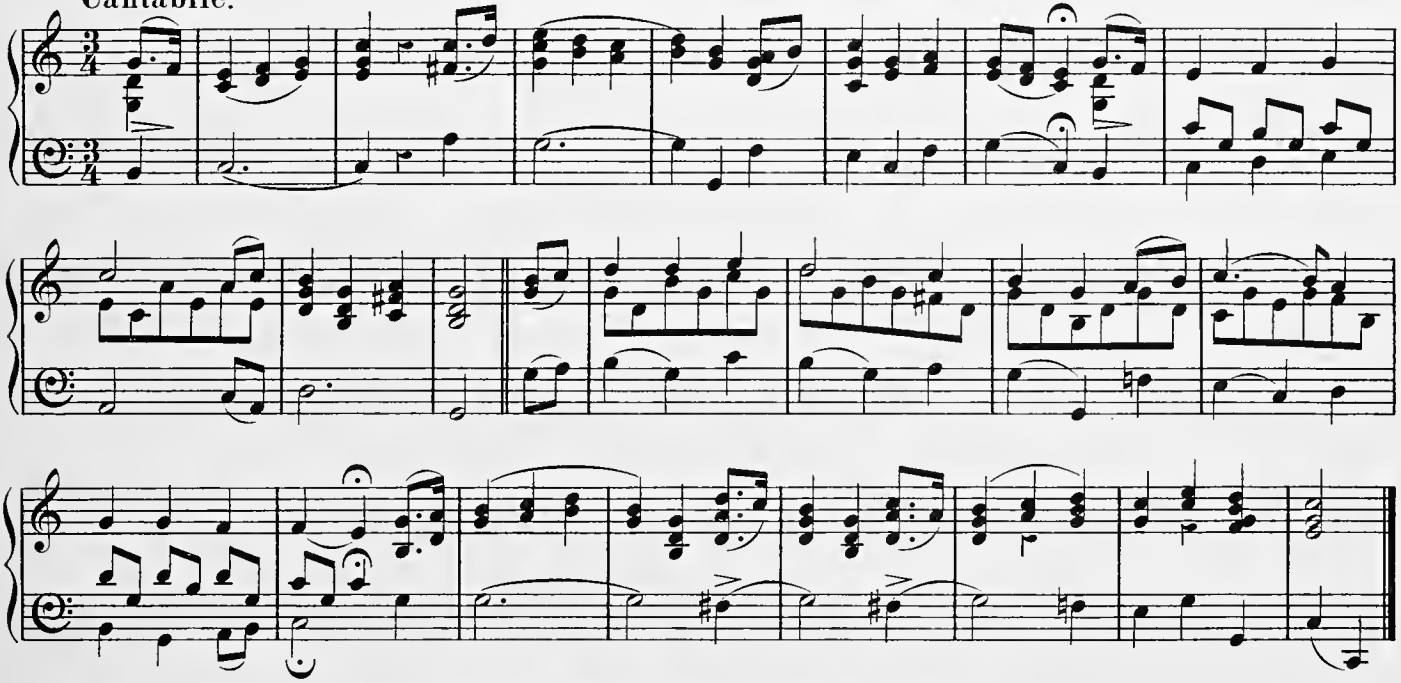
FY NOLI (2) – My Dolly (2)

Andante.



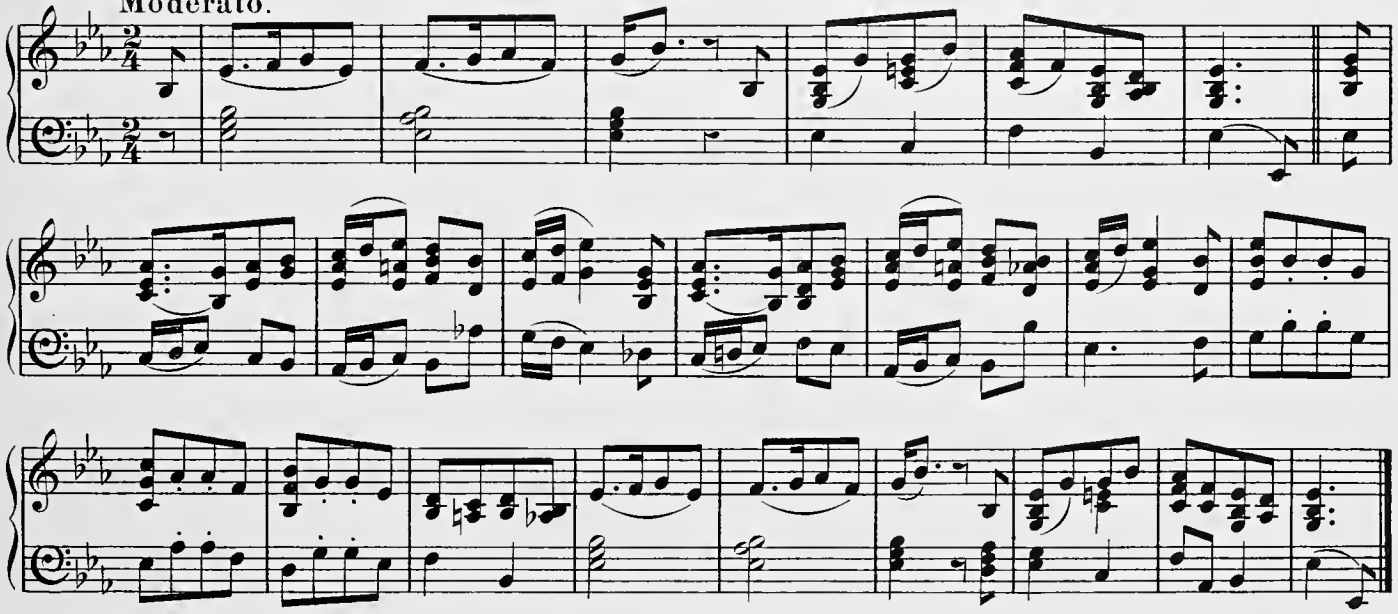
HIR OES I FAIR — Long Life to Mary

Cantabile.



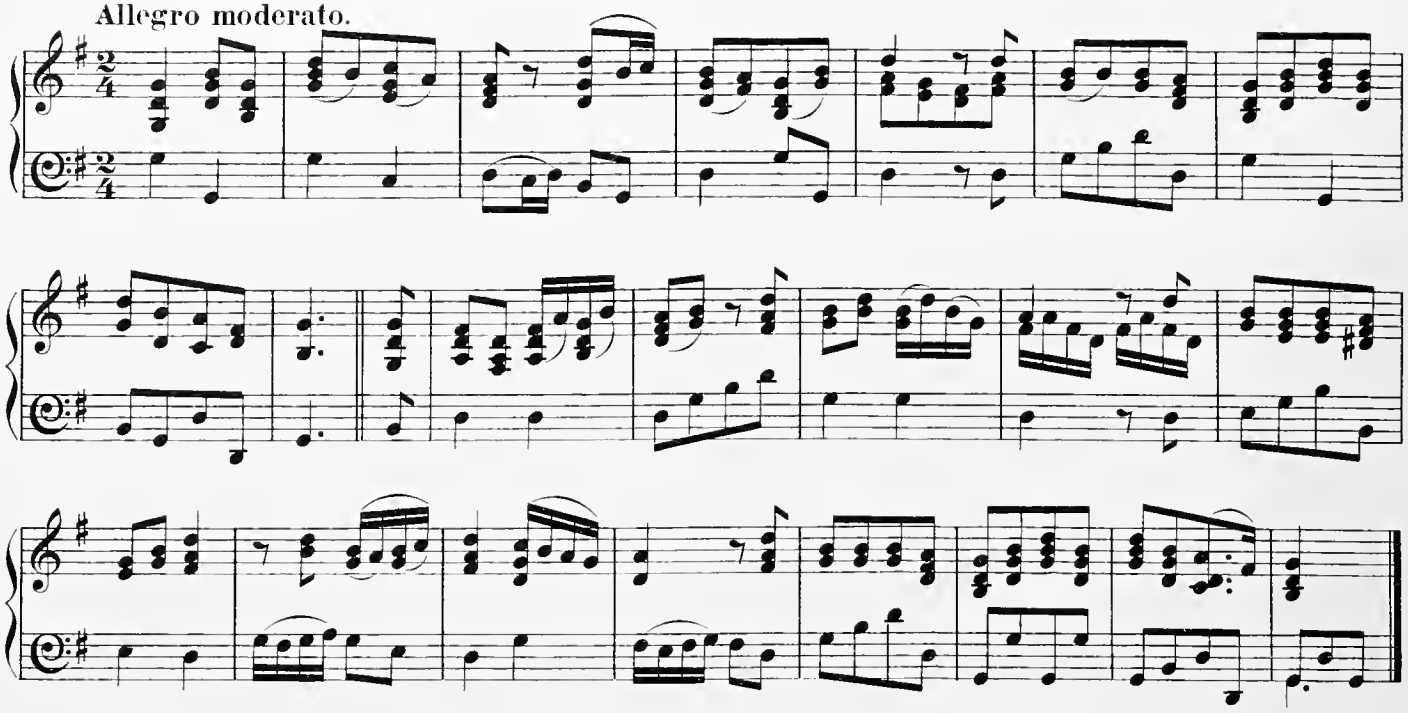
HUFEN MELYN — Yellow Cream

Moderato.



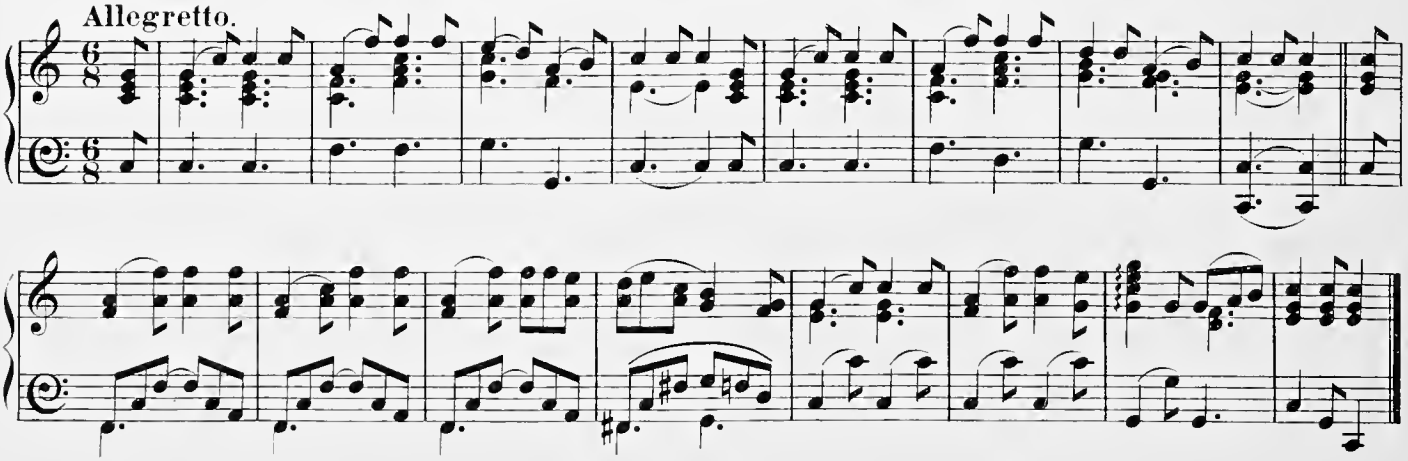
Y CREIGIAU MAWR — The Big Rocks

Allegro moderato.



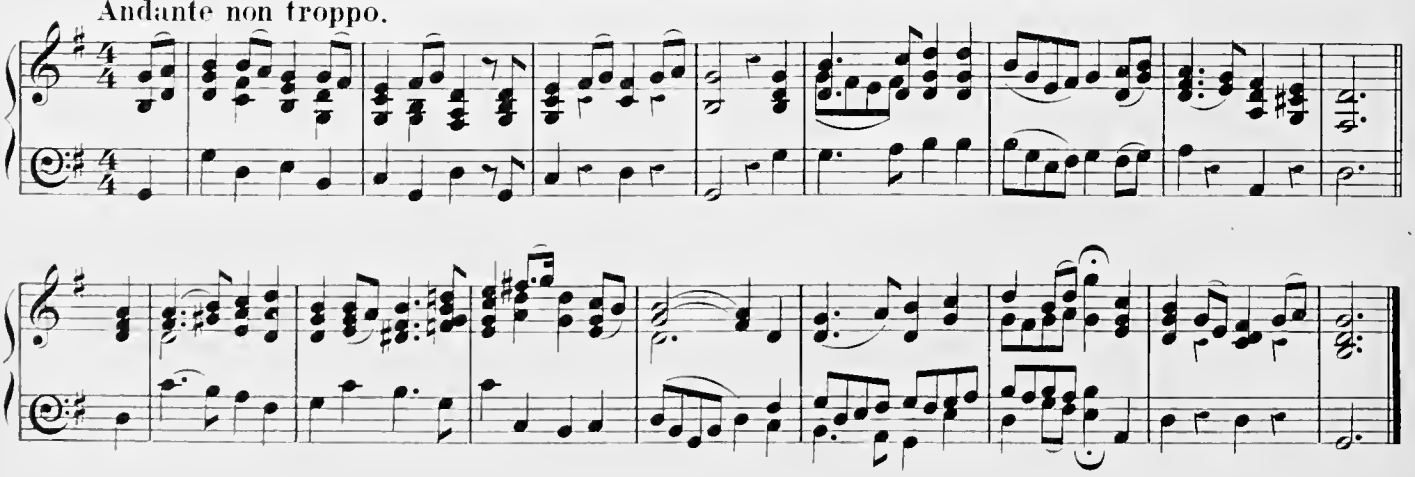
RHEDIAD I'R ODYN — The Run to the Kiln

Allegretto.



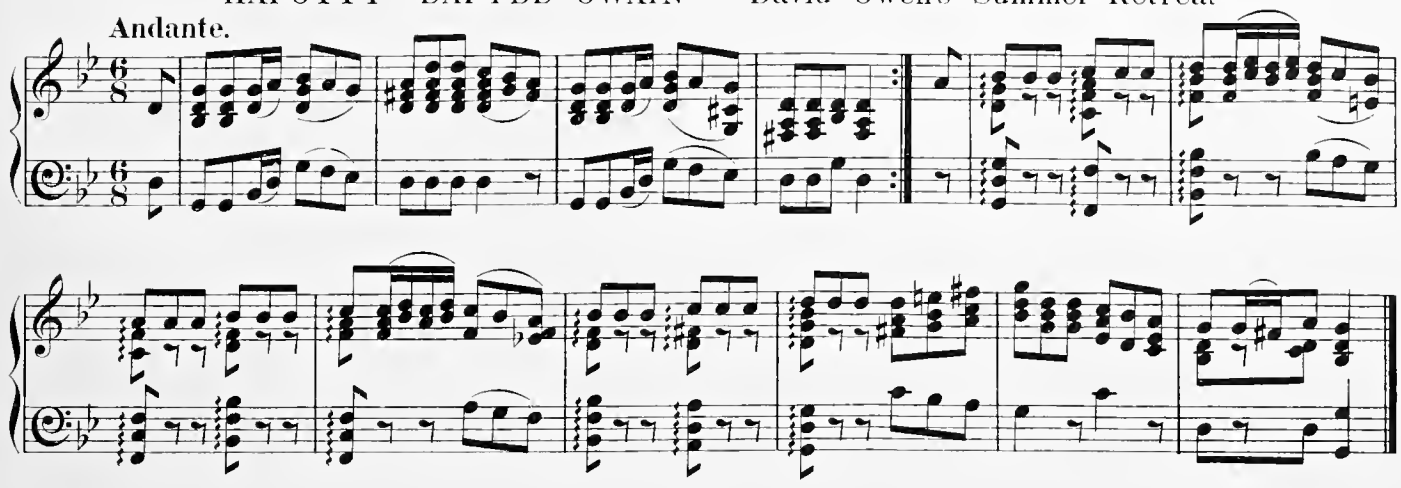
MWYNEN MERTHYR — The Gentle Lass of Merthyr

Andante non troppo.



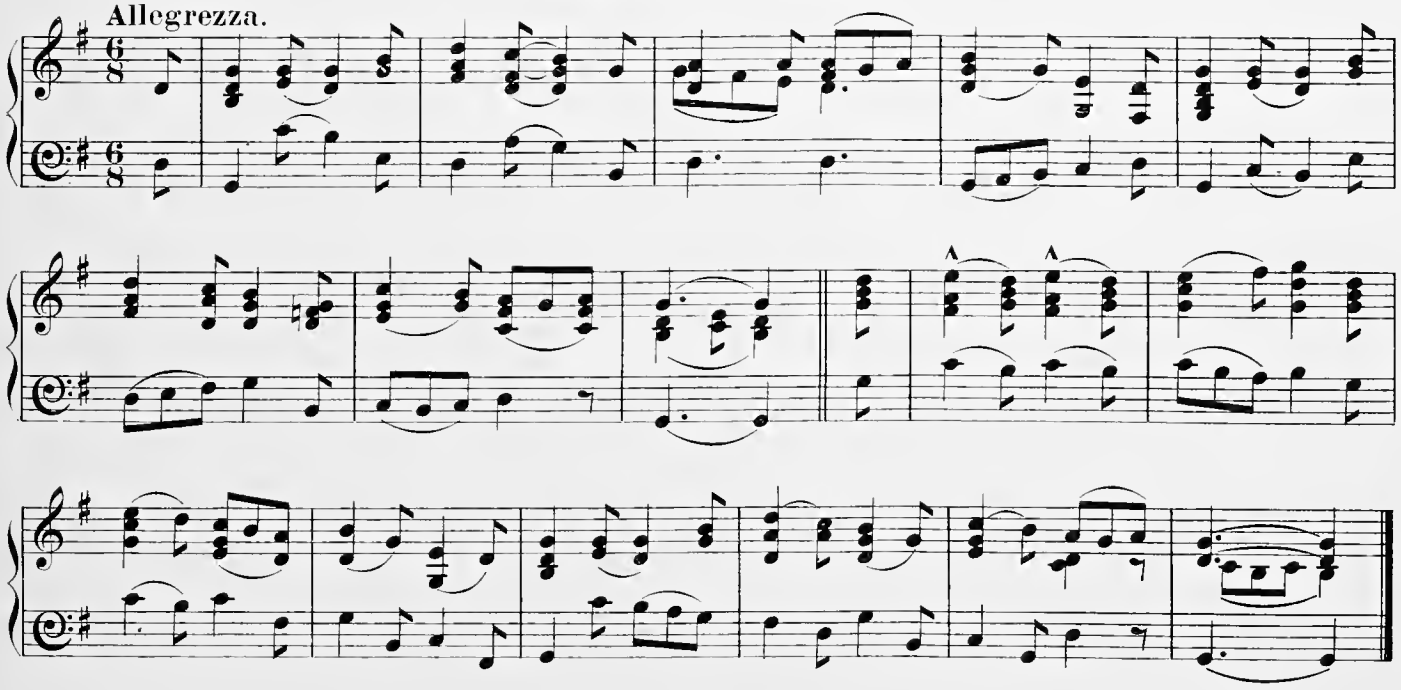
HAFOTTY DAFYDD OWAIN — David Owen's Summer Retreat

Andante.



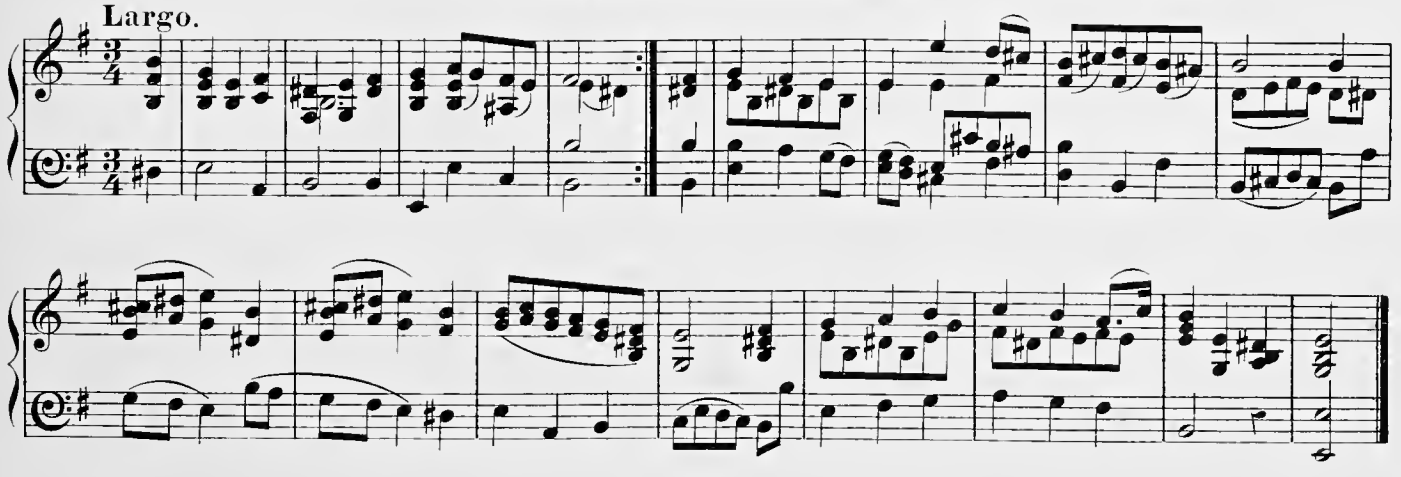
GLANDYFI — Glandovey

Allegrezza.

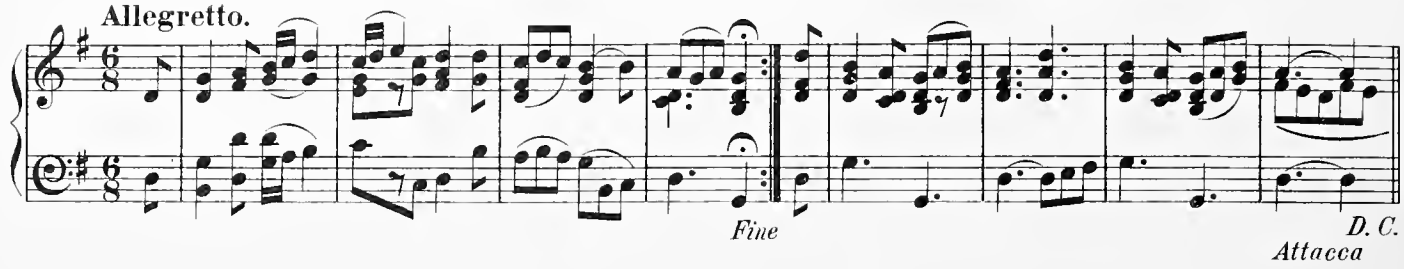


HOFFDER — Fondness

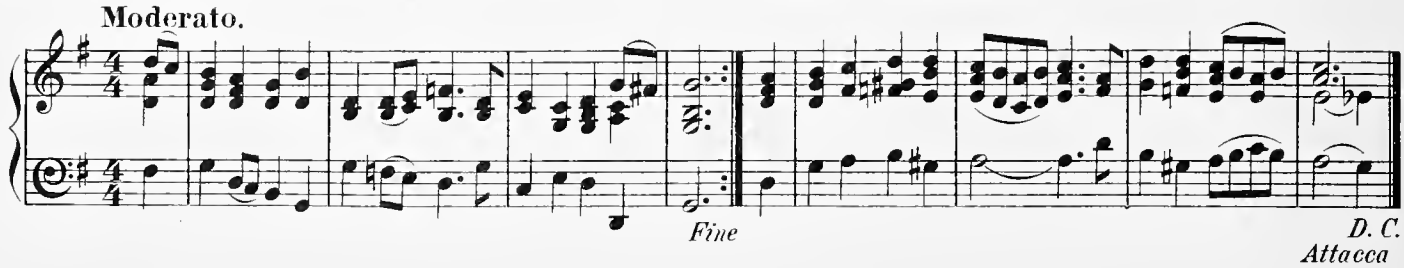
Largo.



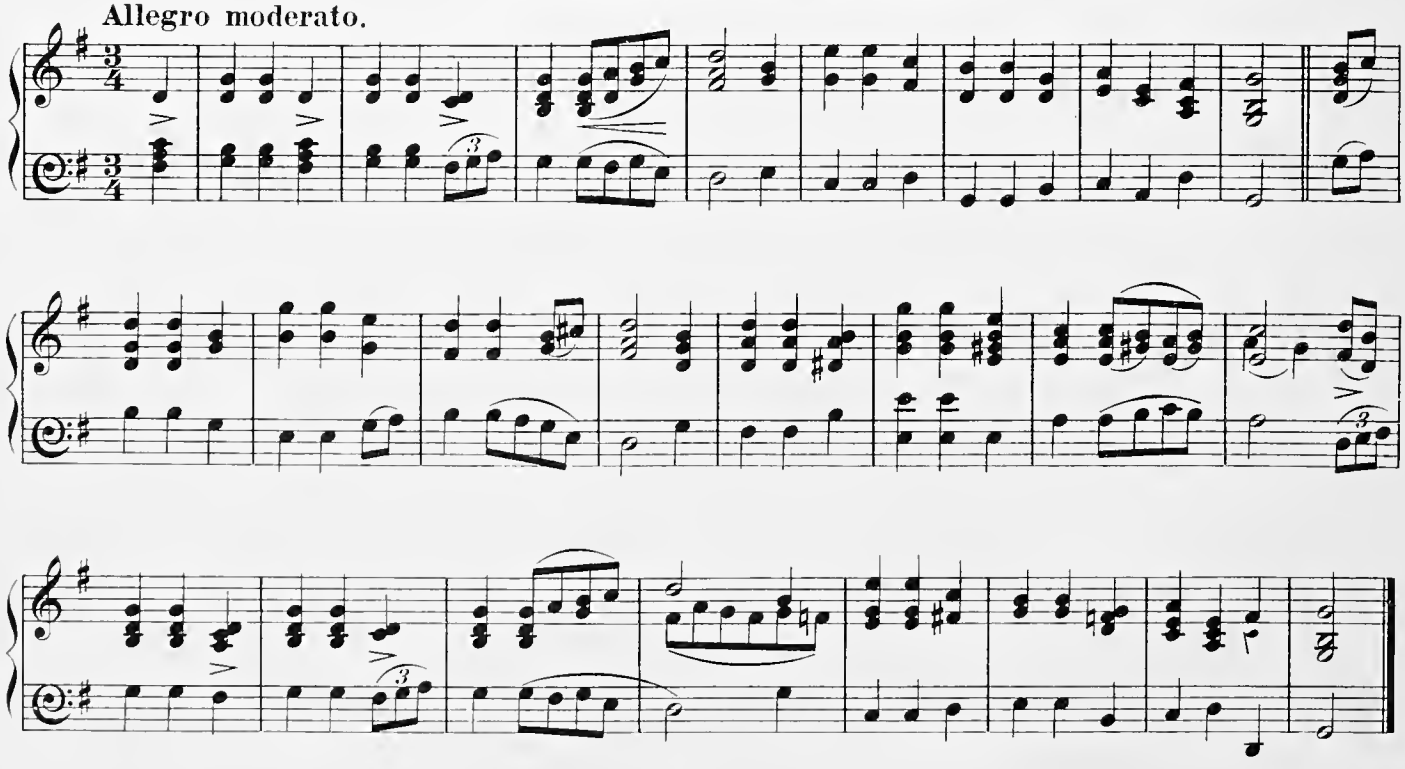
GALAR GWŶR FFRAINC — The Grief of the Men of France



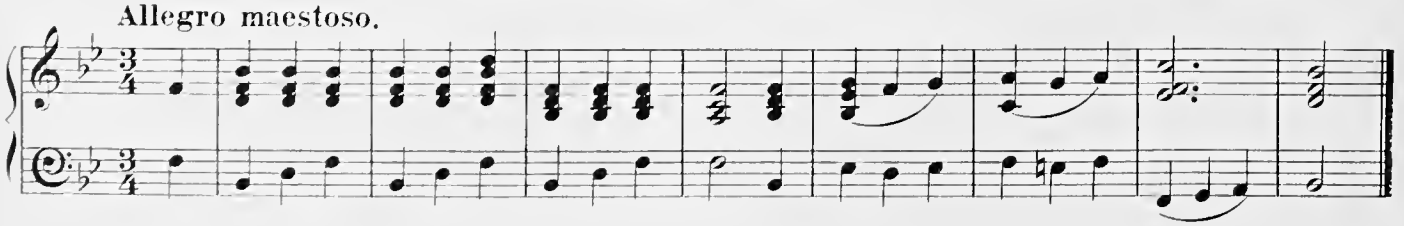
TWLL YN Y TÔ — A Hole in the Roof

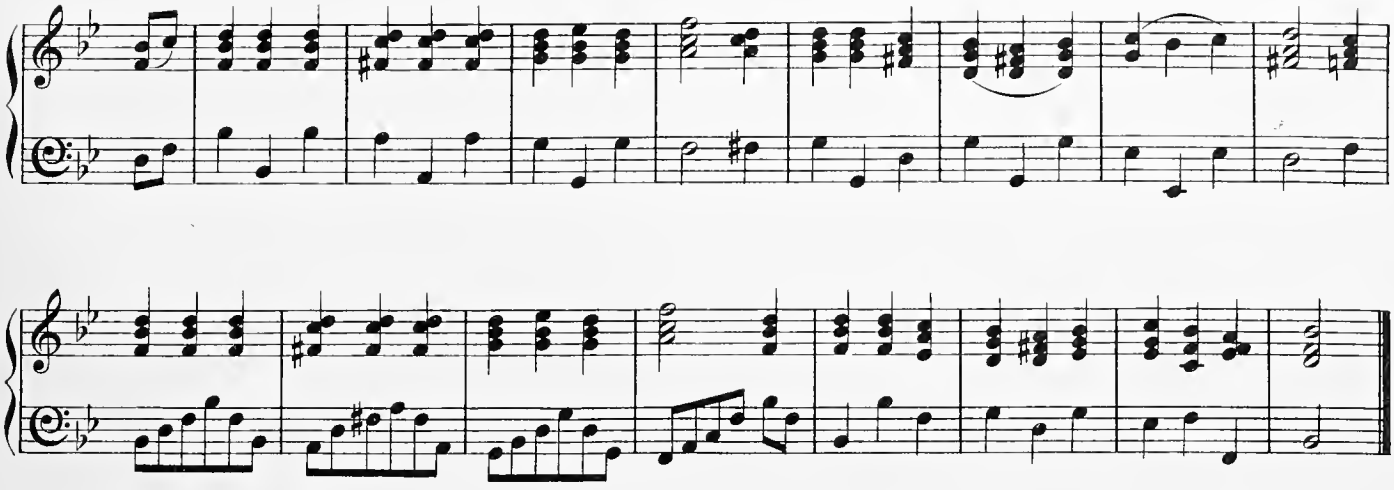


NÔS FÀWRTH — Tuesday Night



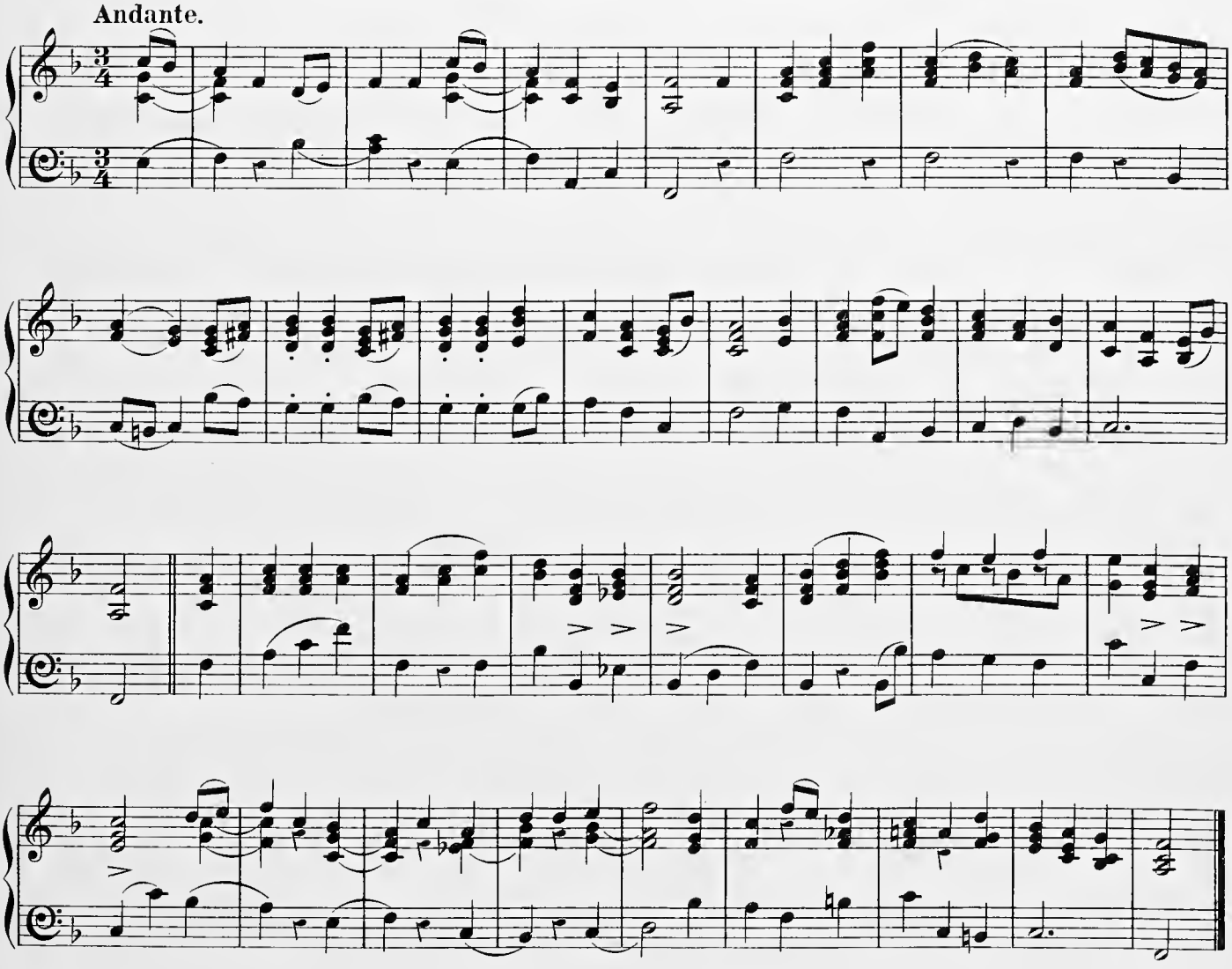
NÔS SADWRN Y GWEITHIWR — The Labourer's Saturday Night





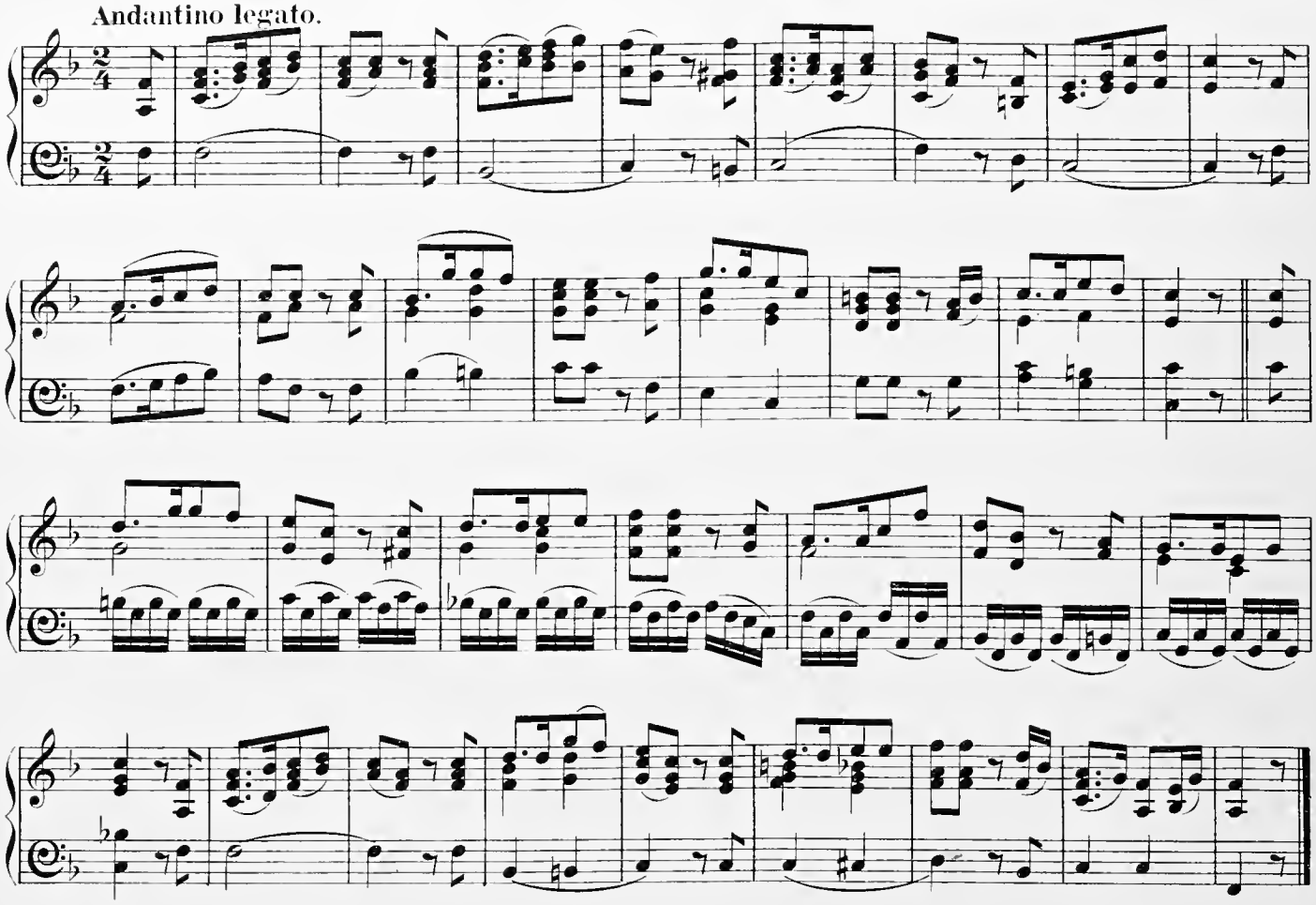
HOFFDER GWENLLIAN — Gwenllian's Delight

Andante.



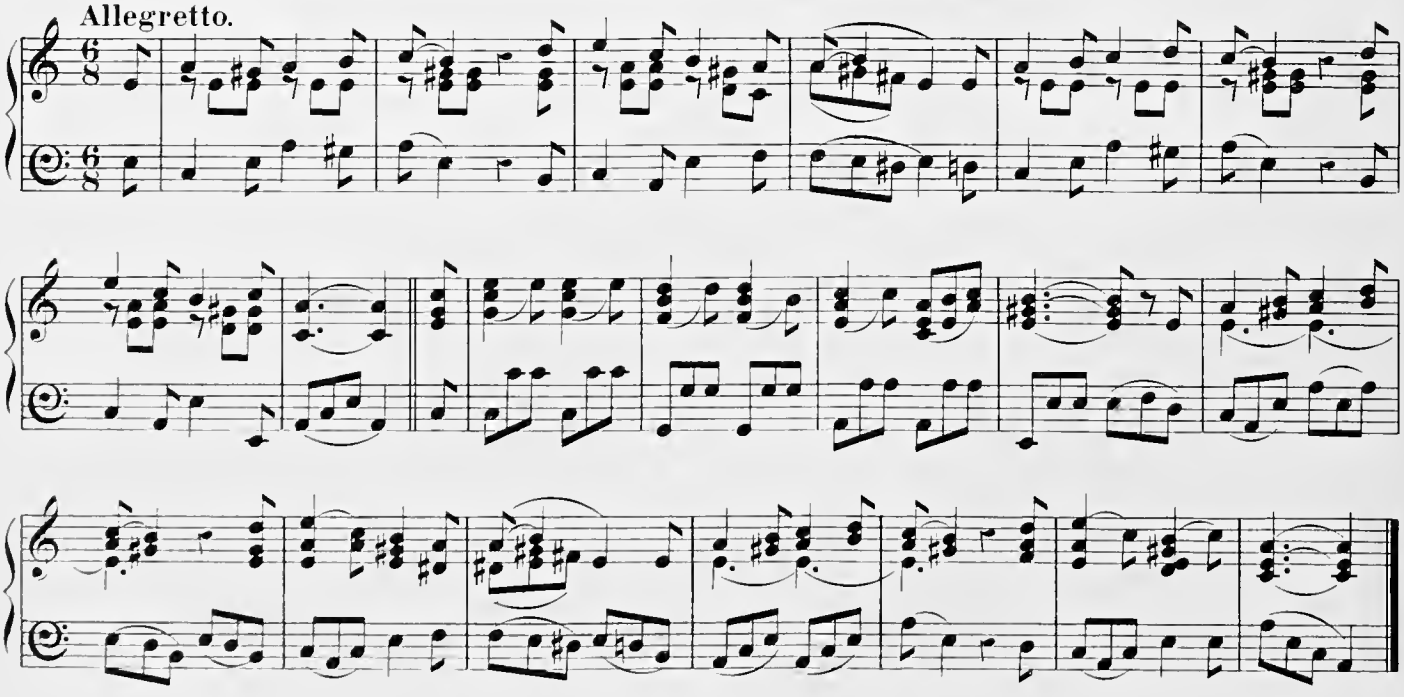
HOFFDER MARTHA — Martha's Delight

Andantino legato.



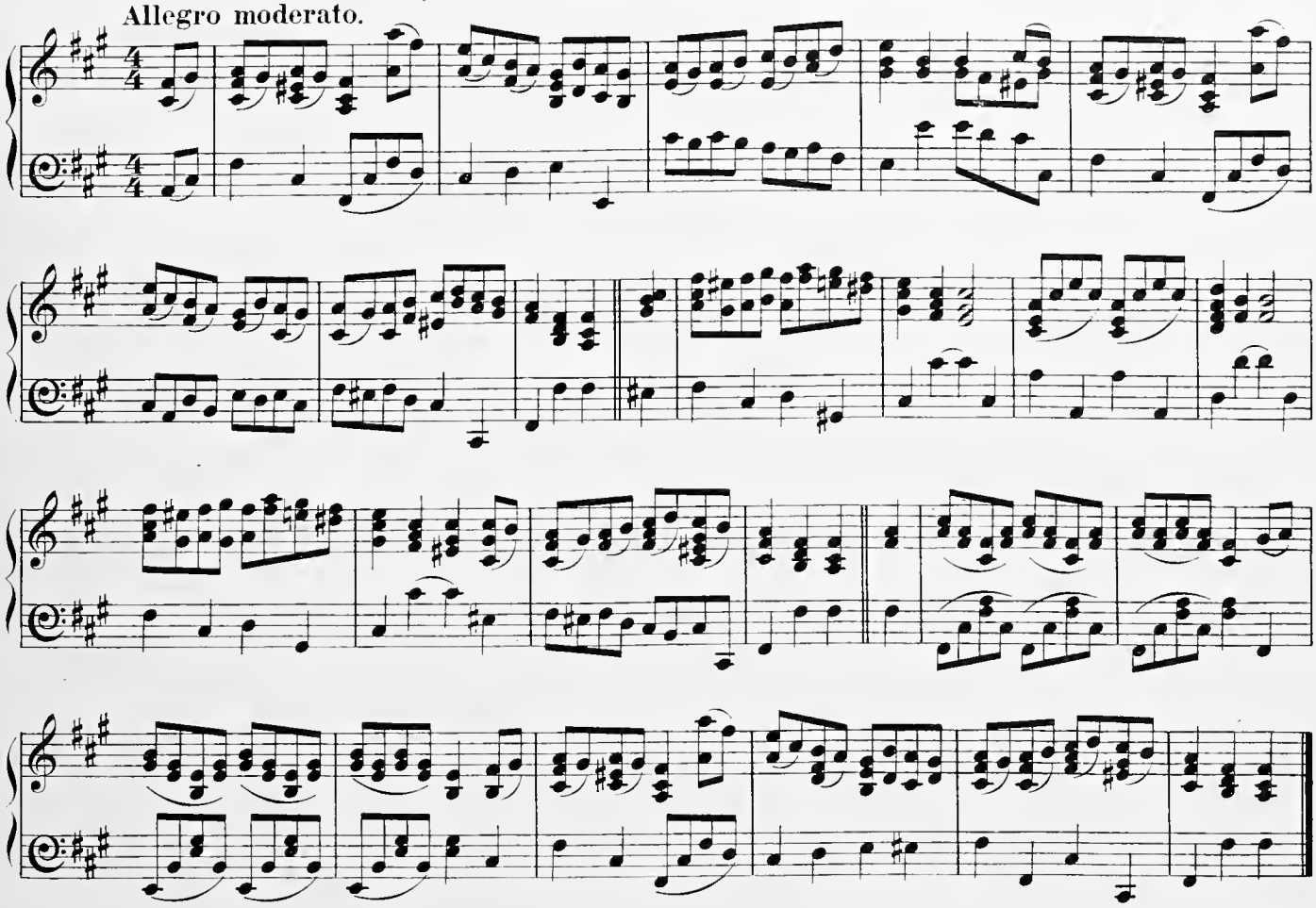
CAINC NED IFAN — Ned Evan's Strain

Allegretto.



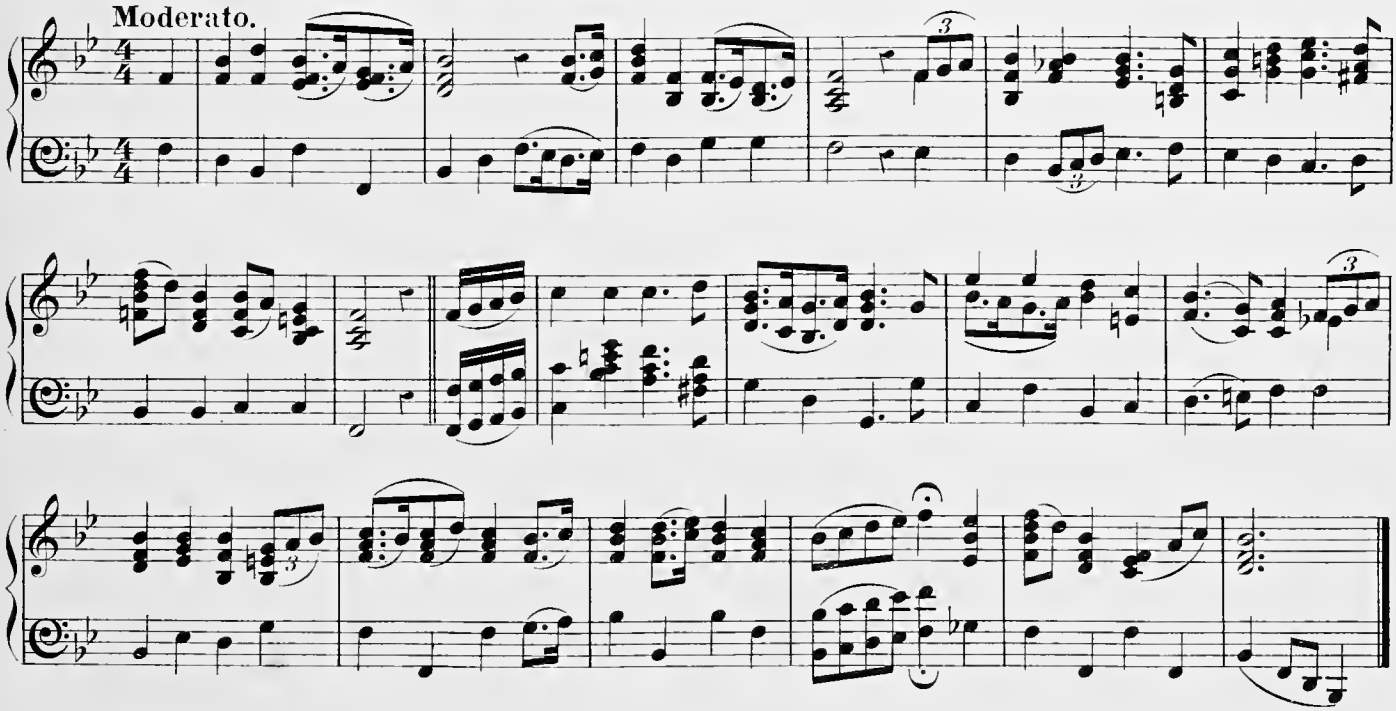
NŶTH Y GÔG (1) — The Cuckoo's Nest (1)

Allegro moderato.



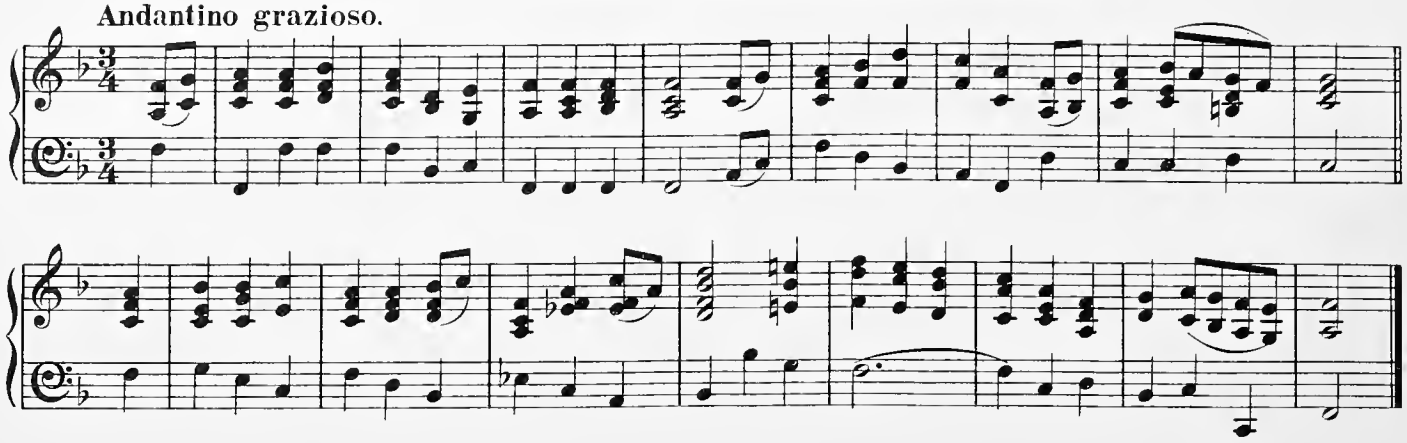
MI ROES FY MRYD MEWN PARCH — I set my fancy high

Moderato.



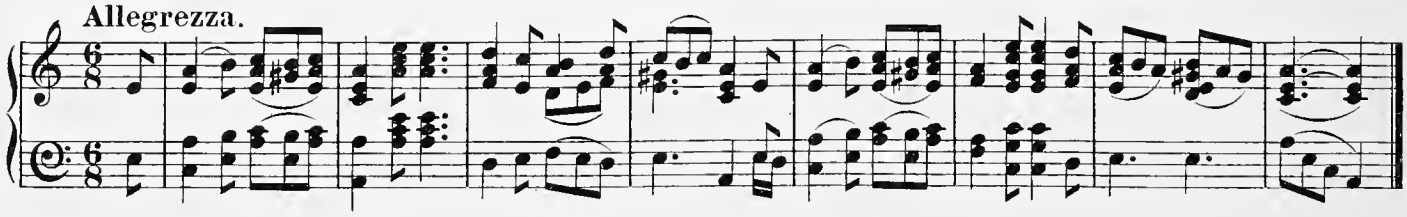
MAWL Y GÔF DÛ — The Blacksmith's Praise

Andantino grazioso.



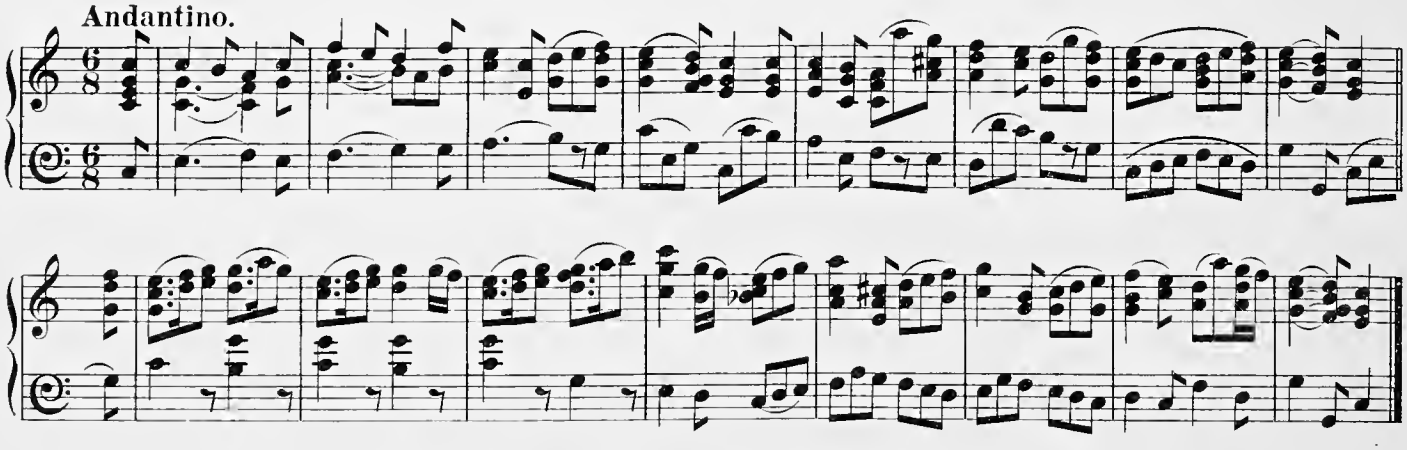
CARIAD-GÂN Y SGUTHAN — The Wooing Song of the Ring-Dove

Allegrezza.



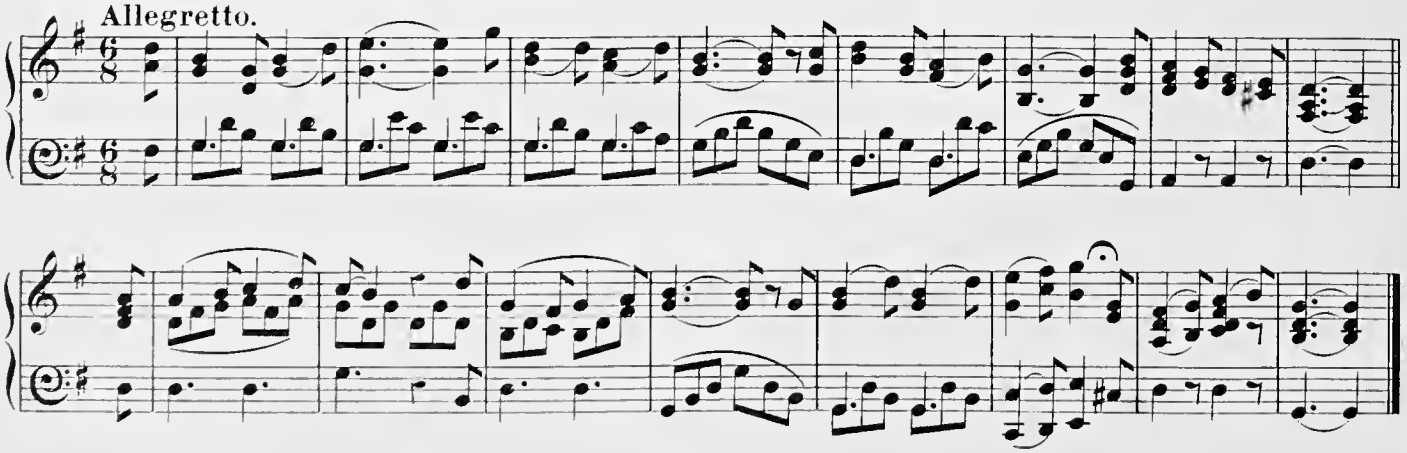
Y TELYNOR CYMREIG — The Welsh Harper

Andantino.

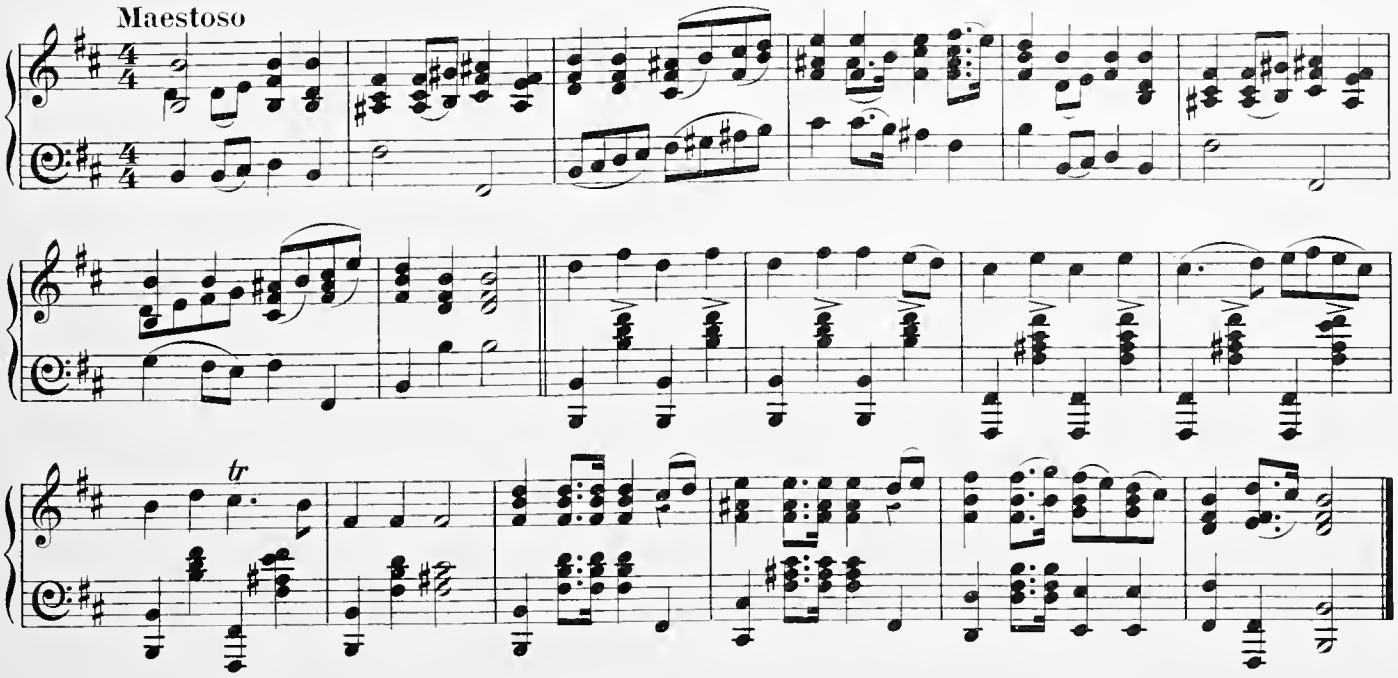


BLODAU'R FFAIR — The Flower of the Fair

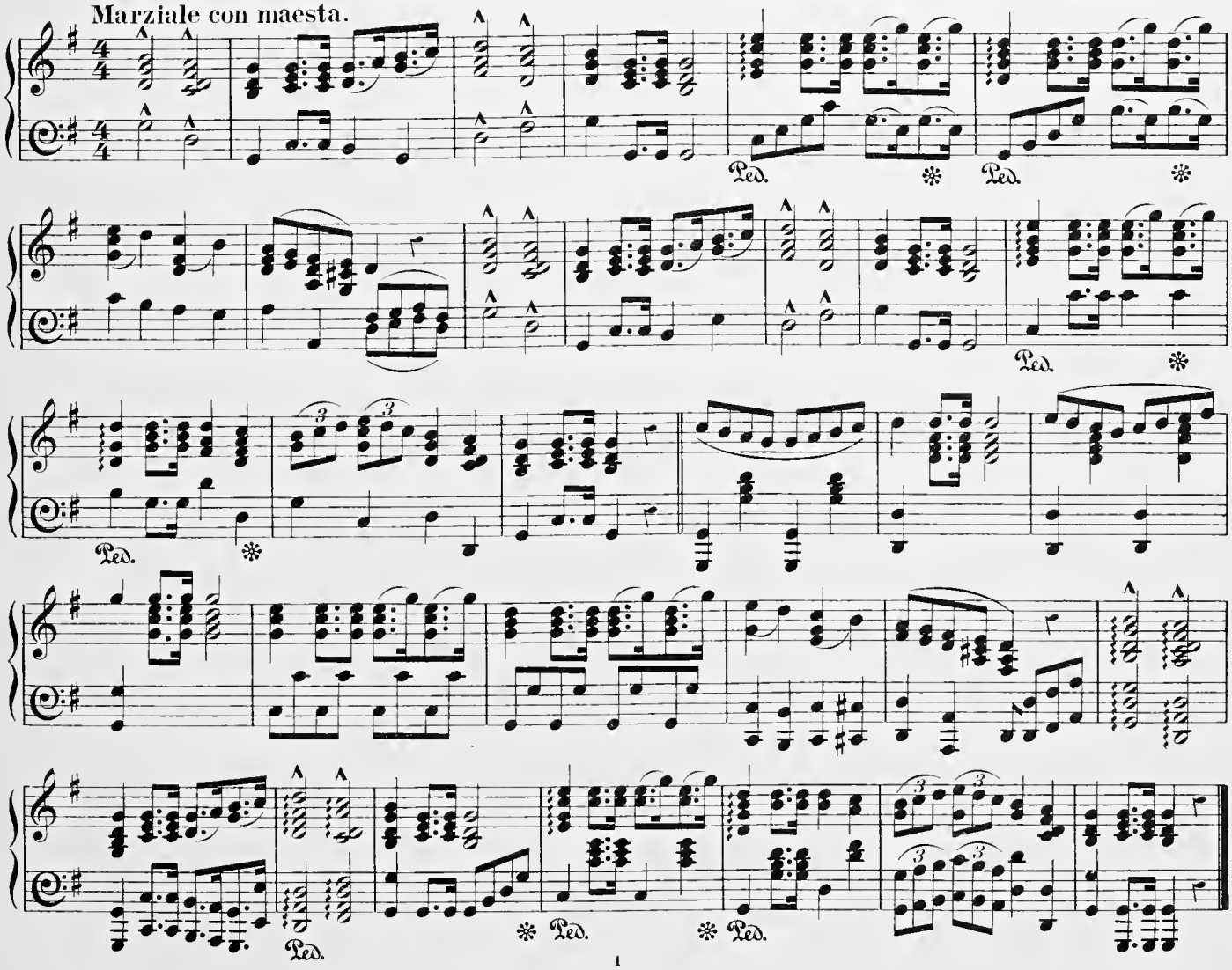
Allegretto.



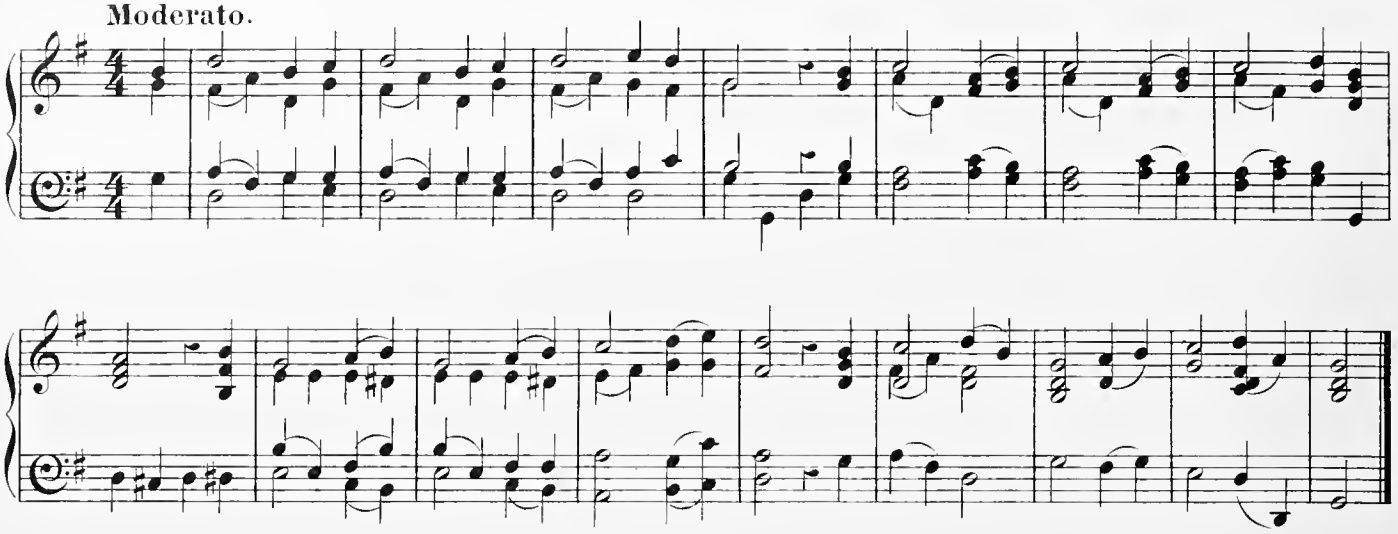
YMDAITH YR HÊN GYMRY — The March of the Old Welsh.



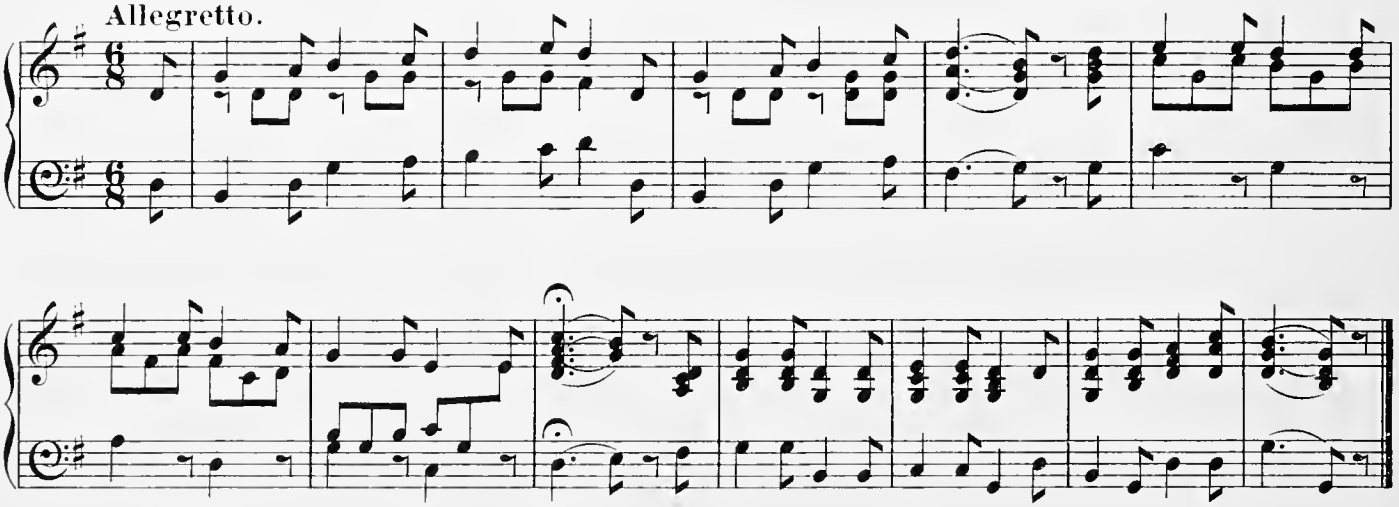
YMDAITH GWŶR TREFALDWYN (1) — The March of the Men of Montgomery (1)



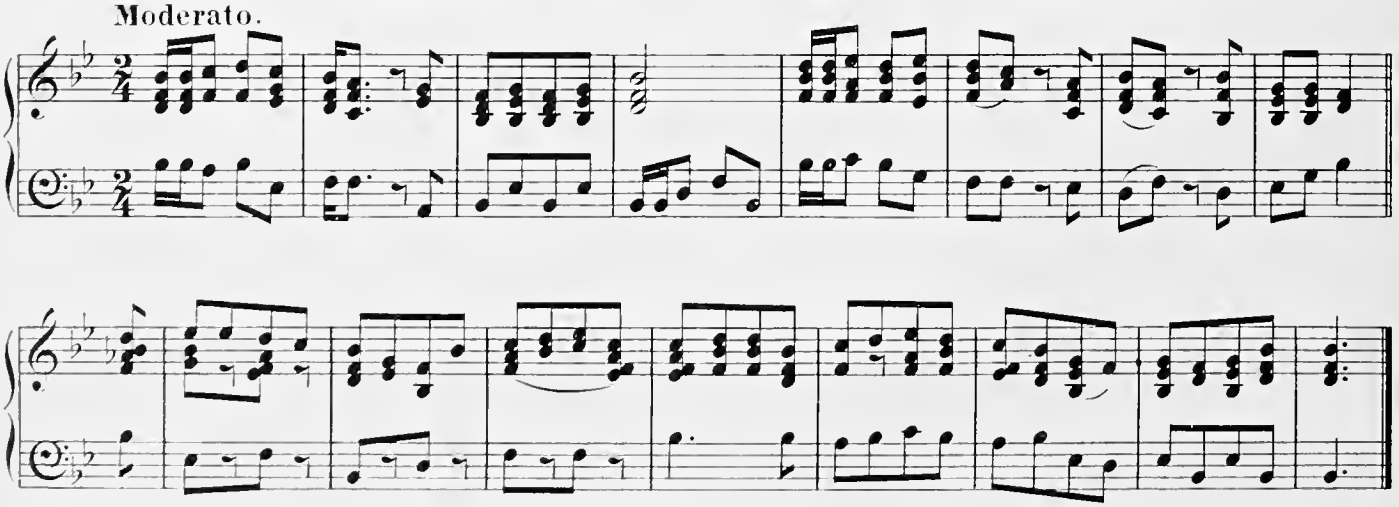
CRÊF ADEN COLOMEN — The Strong Wing of a Dove



Y CARIAD-LANC — The Young Lover

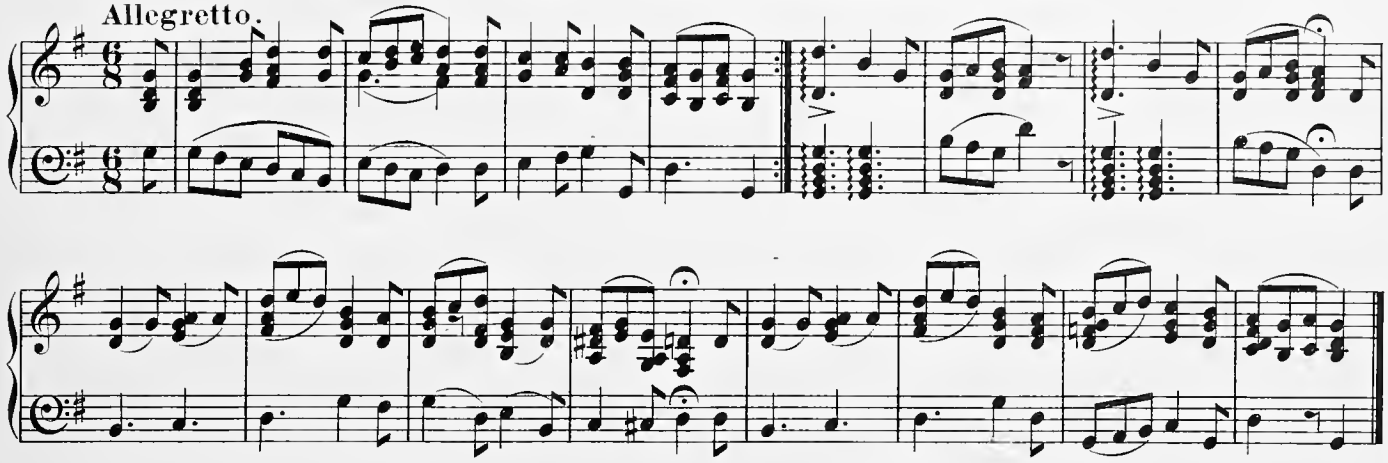


HÊN GEFFYL SHÔN PIRS — Shôn Pierce's Old Nag



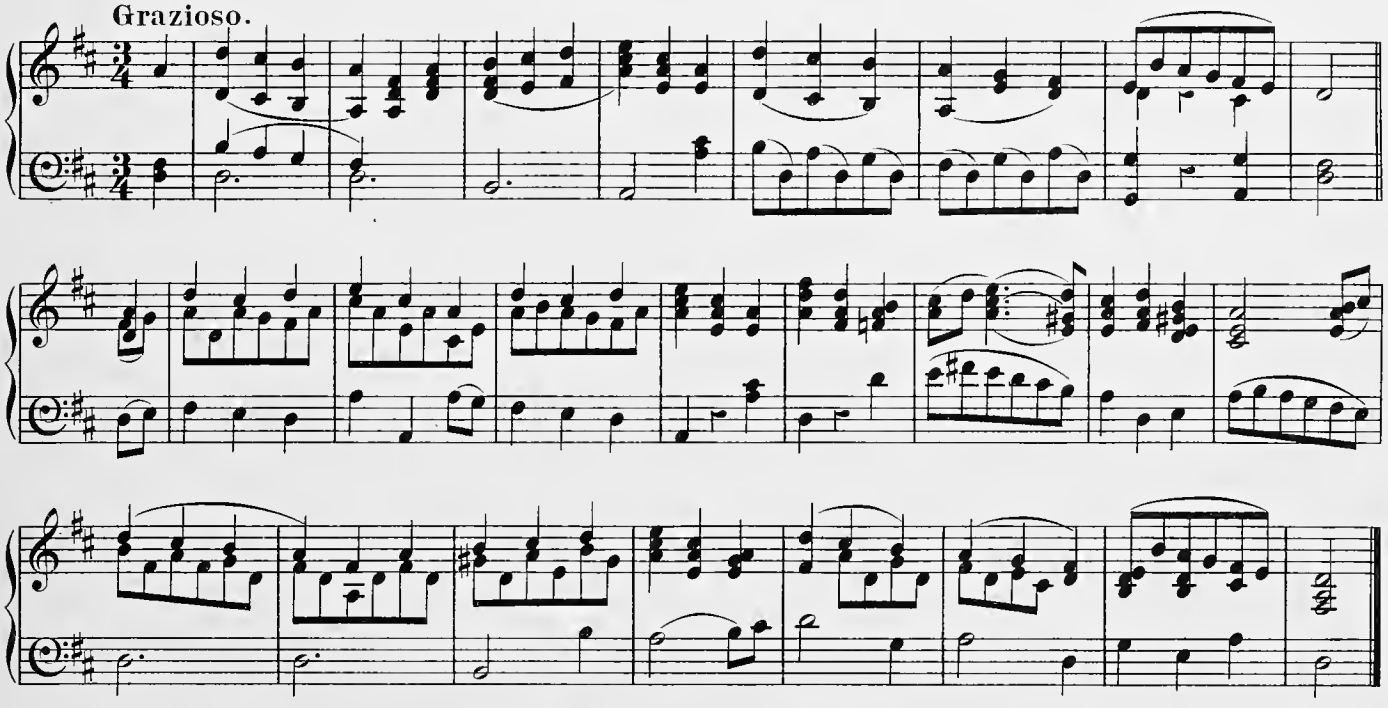
GALAR Y FFRANCOD — The Frenchmen's Grief

Allegretto.



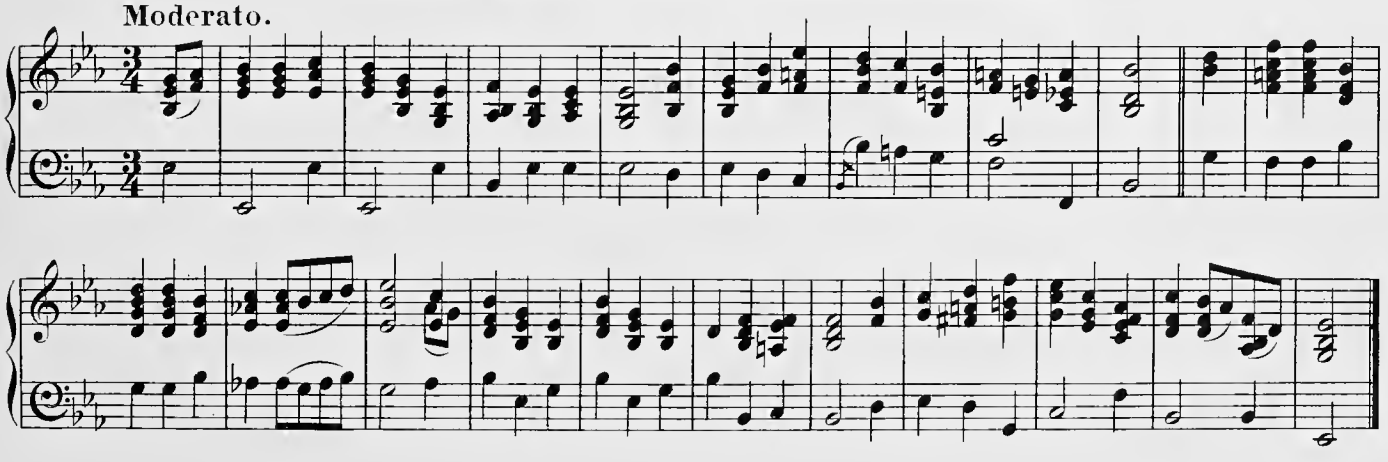
CERIDWEN — Ceridwen

Grazioso.



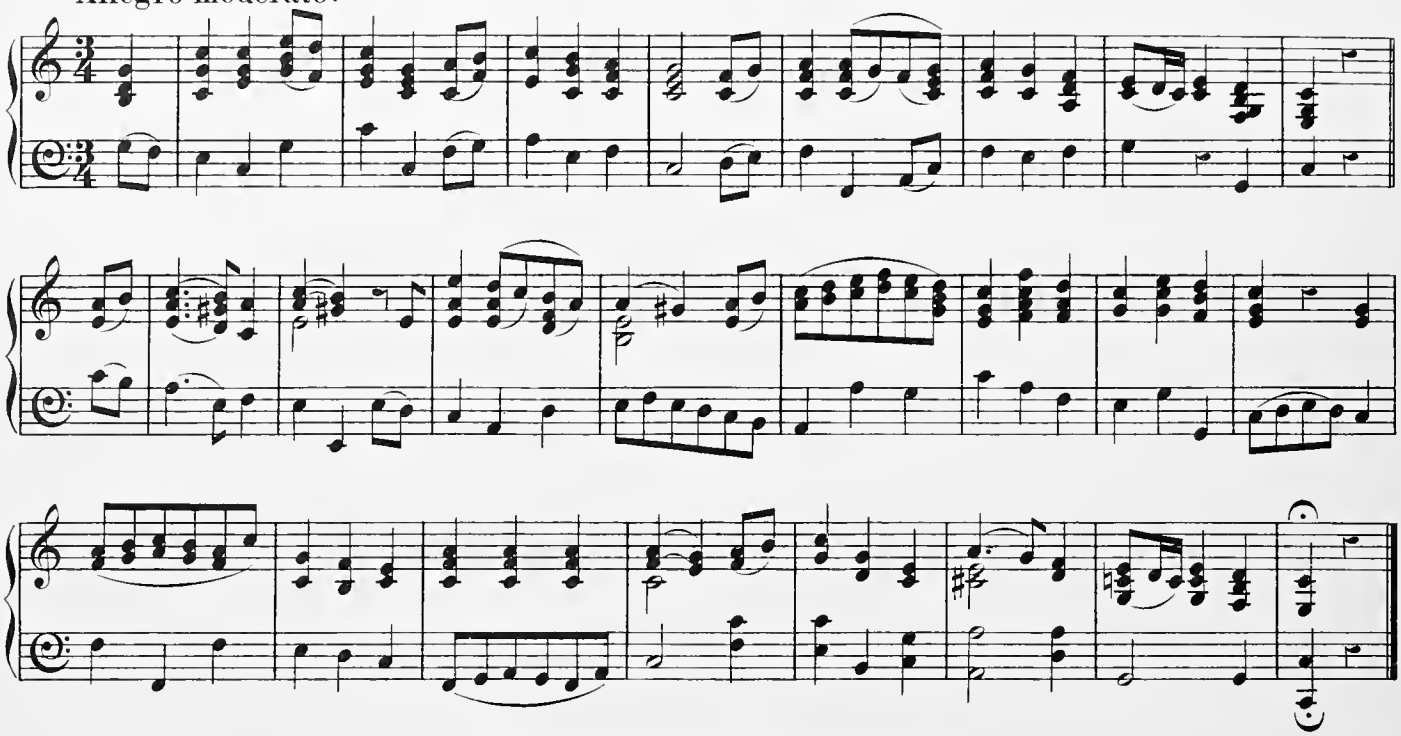
HOFFDER HYWEL SELE — Howell Sele's Delight

Moderato.



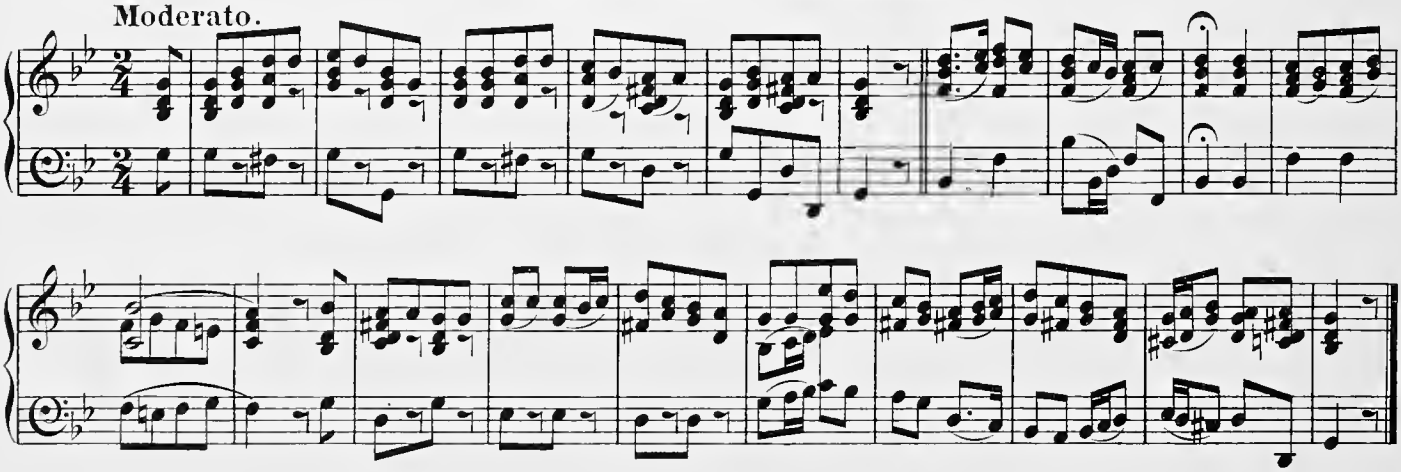
CROESAW'R WENYNEN — The Bee's Welcome

Allegro moderato.



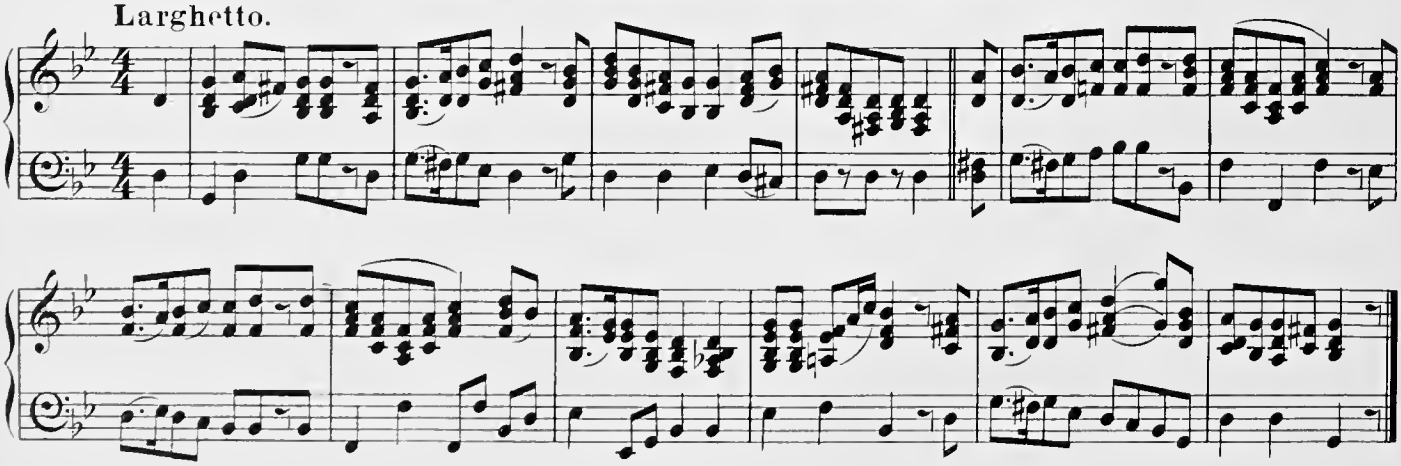
Y TWMPATHAU — The Mounds

Moderato.



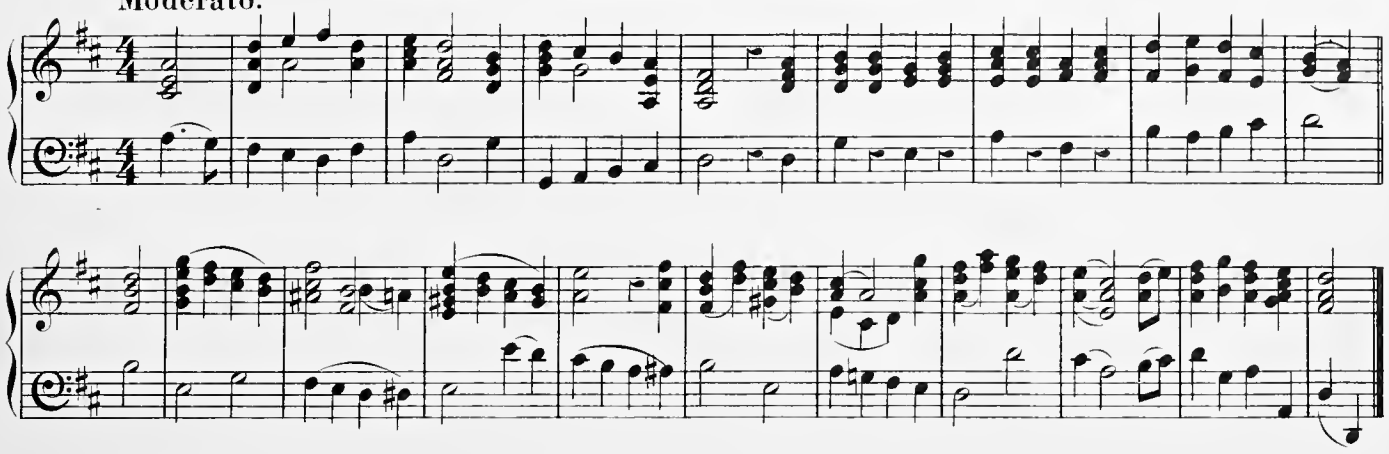
TRAMP O DRE — A tramp from home

Larghetto.



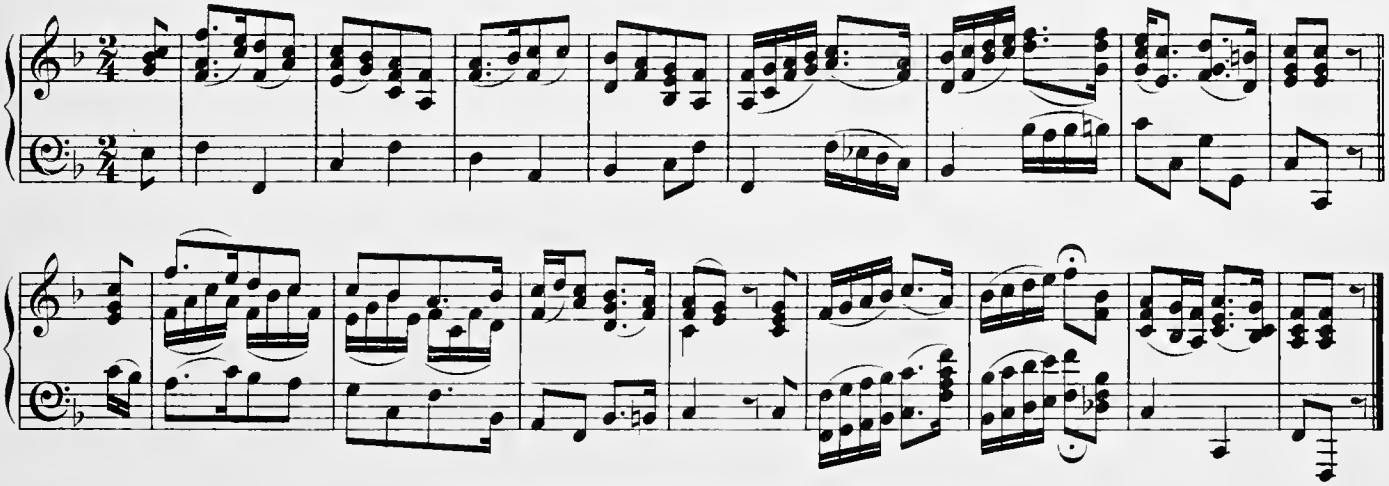
ALLWEDD Y MELINYDD — The Miller's Key

Moderato.



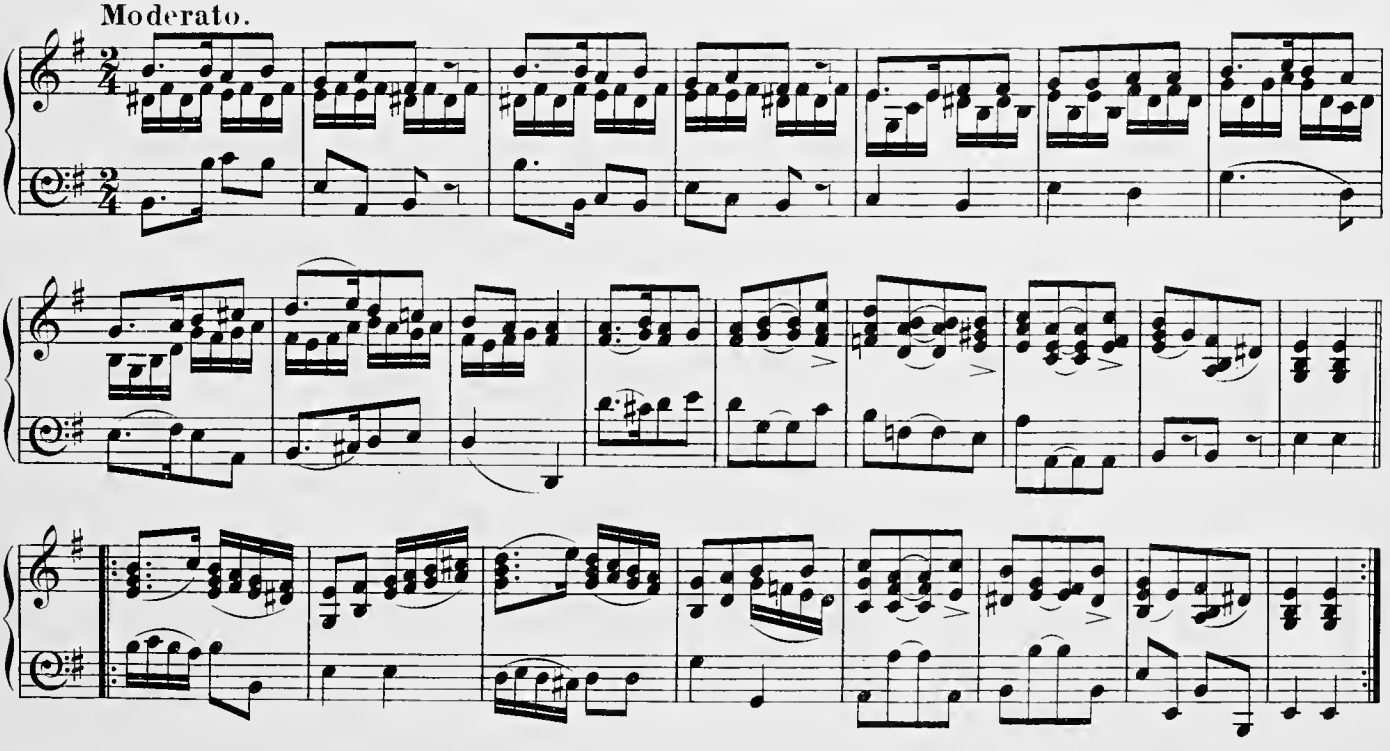
AMOR ALIS — Amaryllis

Grazioso.



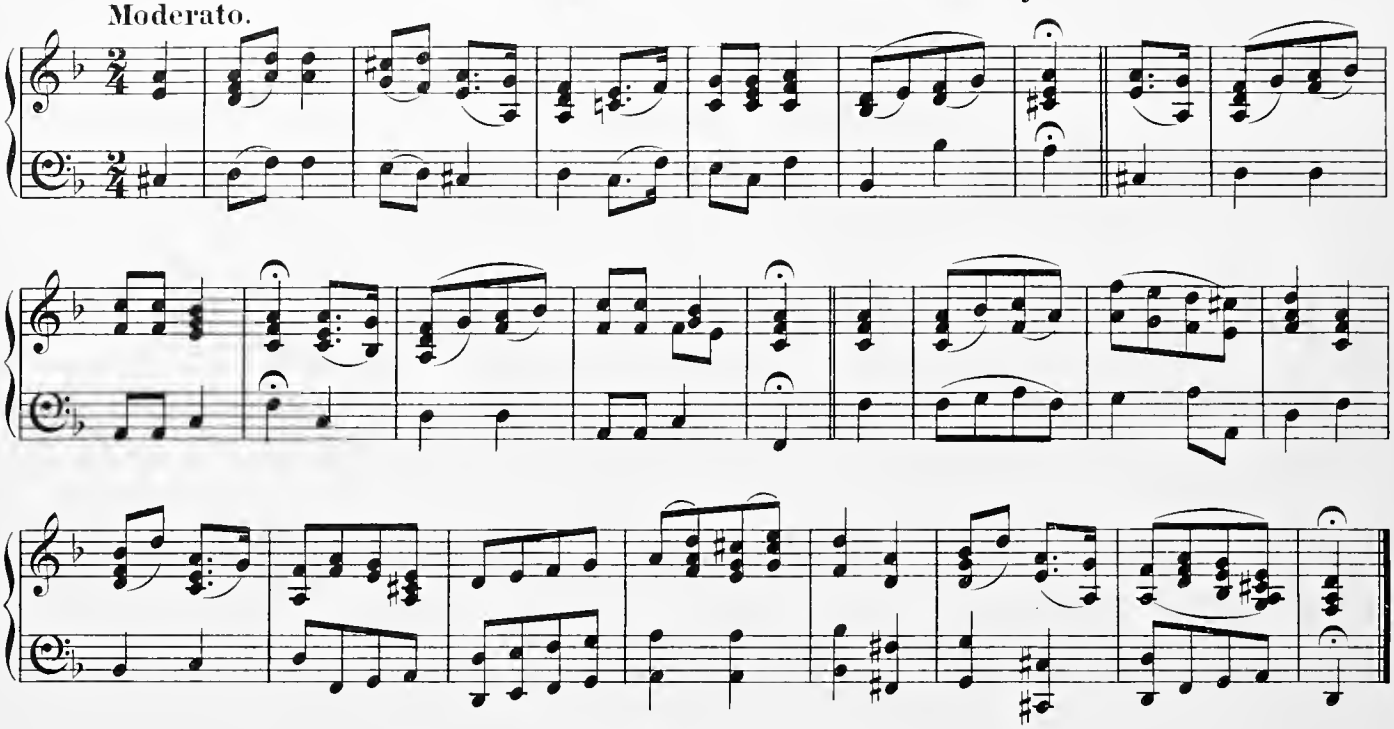
CARIAD NEWYDD — The New Love

Moderato.



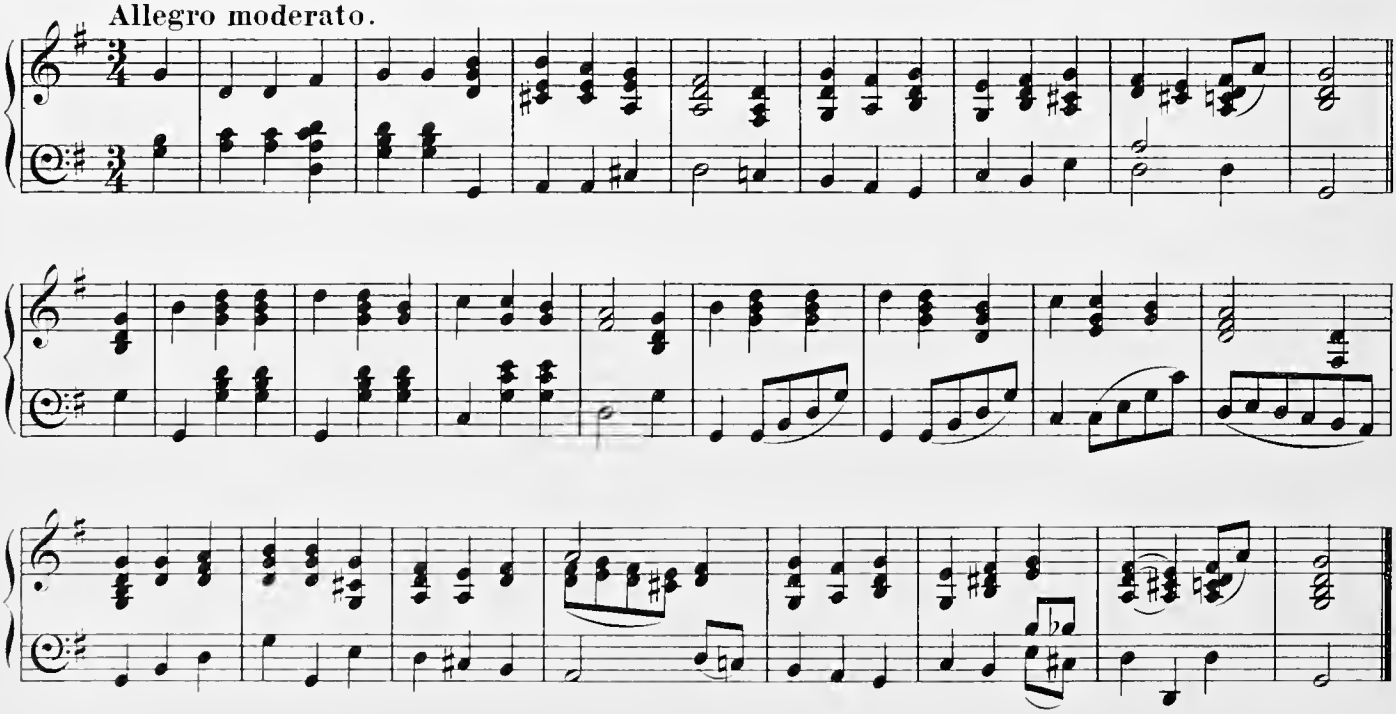
MWYNEN MERCH — The Maiden's Melody

Moderato.



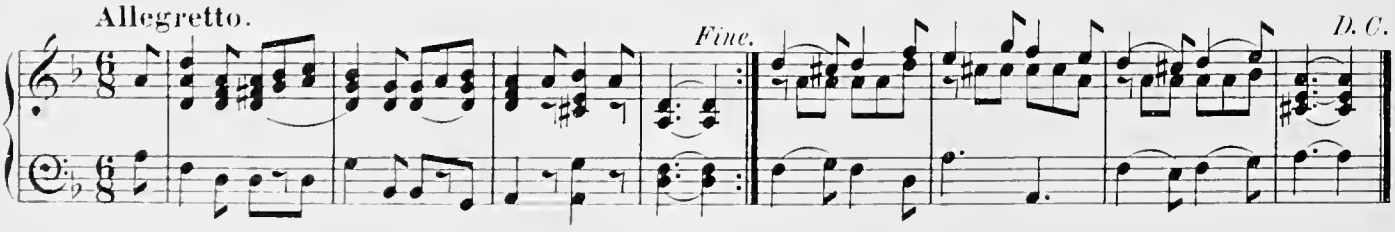
CEFN Y RHÔS — Cefn y Rhôs

Allegro moderato.



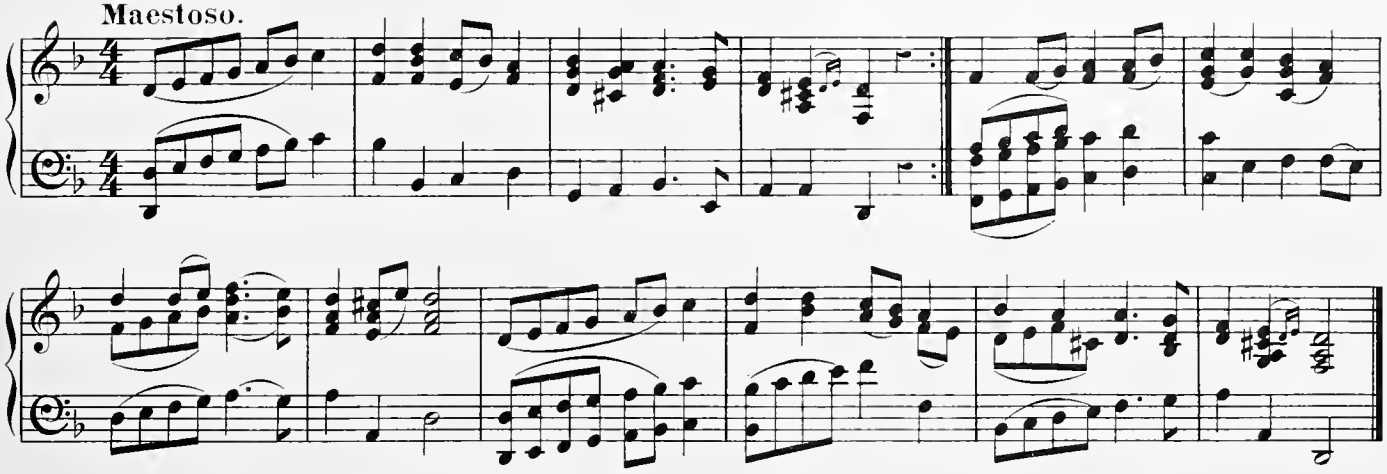
DIFYRWCH BLEDDYN AB CYNFYN — Bleddyn ab Cynfyn's Delight

Allegretto.



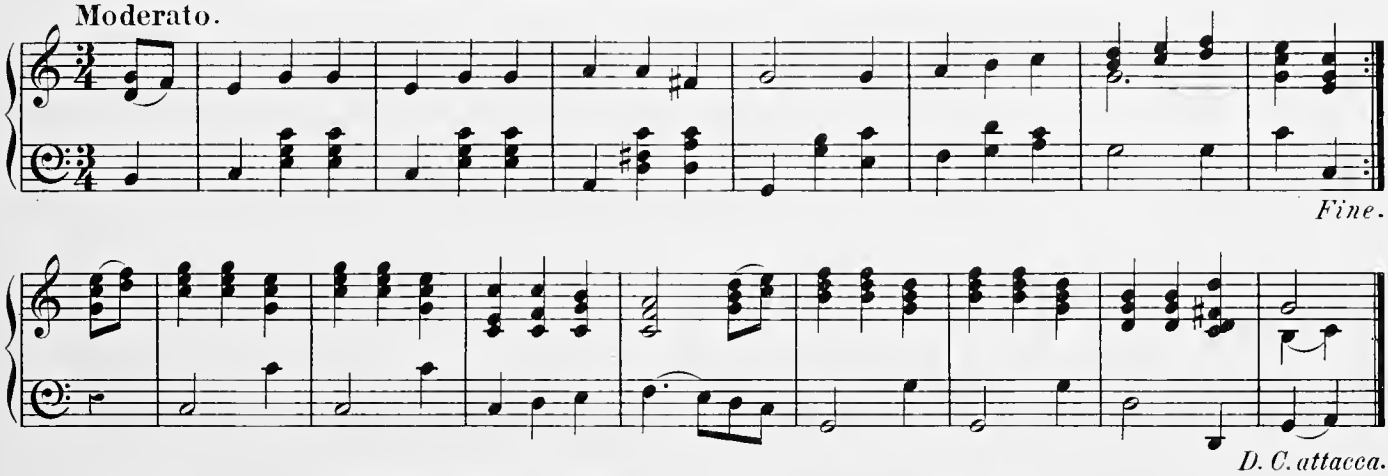
DIFYRWCH WILLIAM PHYLIP — William Philip's Delight

Maestoso.



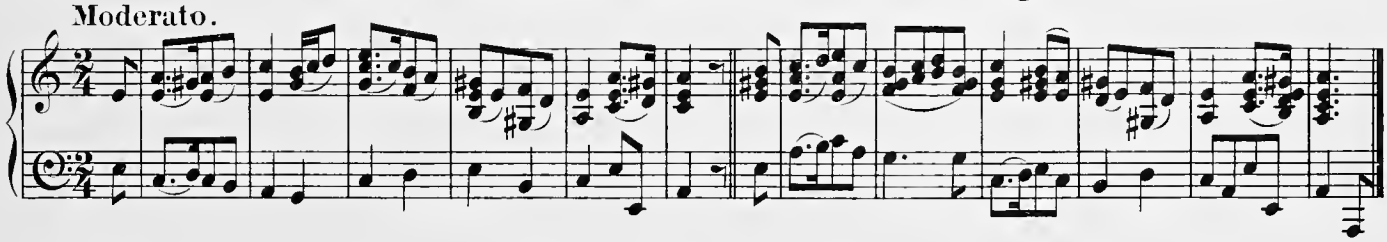
DIFYRWCH Y BRENIN ARTHUR — King Arthur's Delight

Moderato.



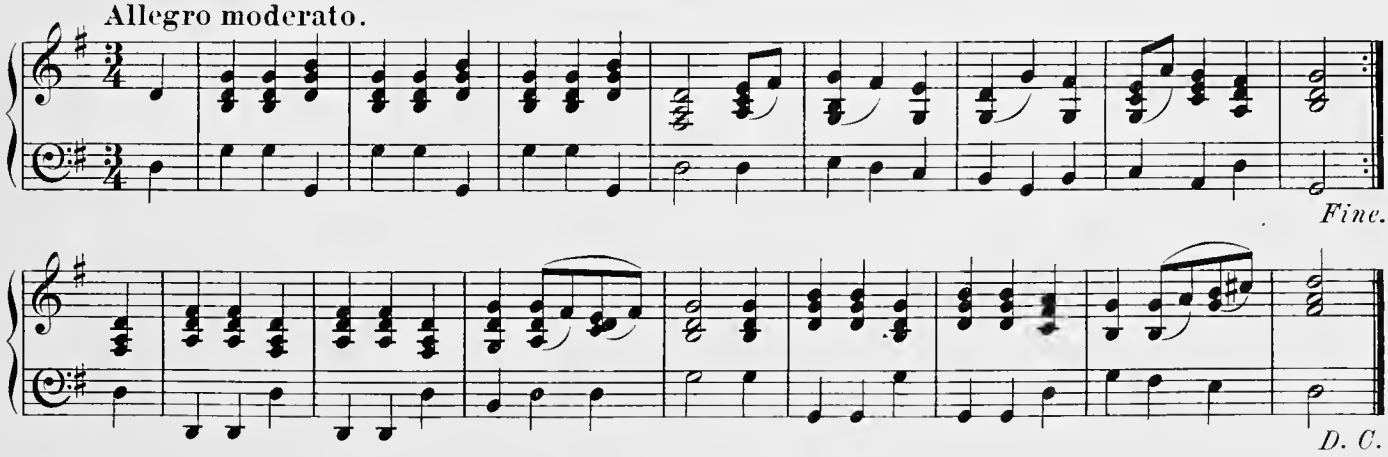
DIFYRWCH CASWALLON — Caswallon's Delight

Moderato.

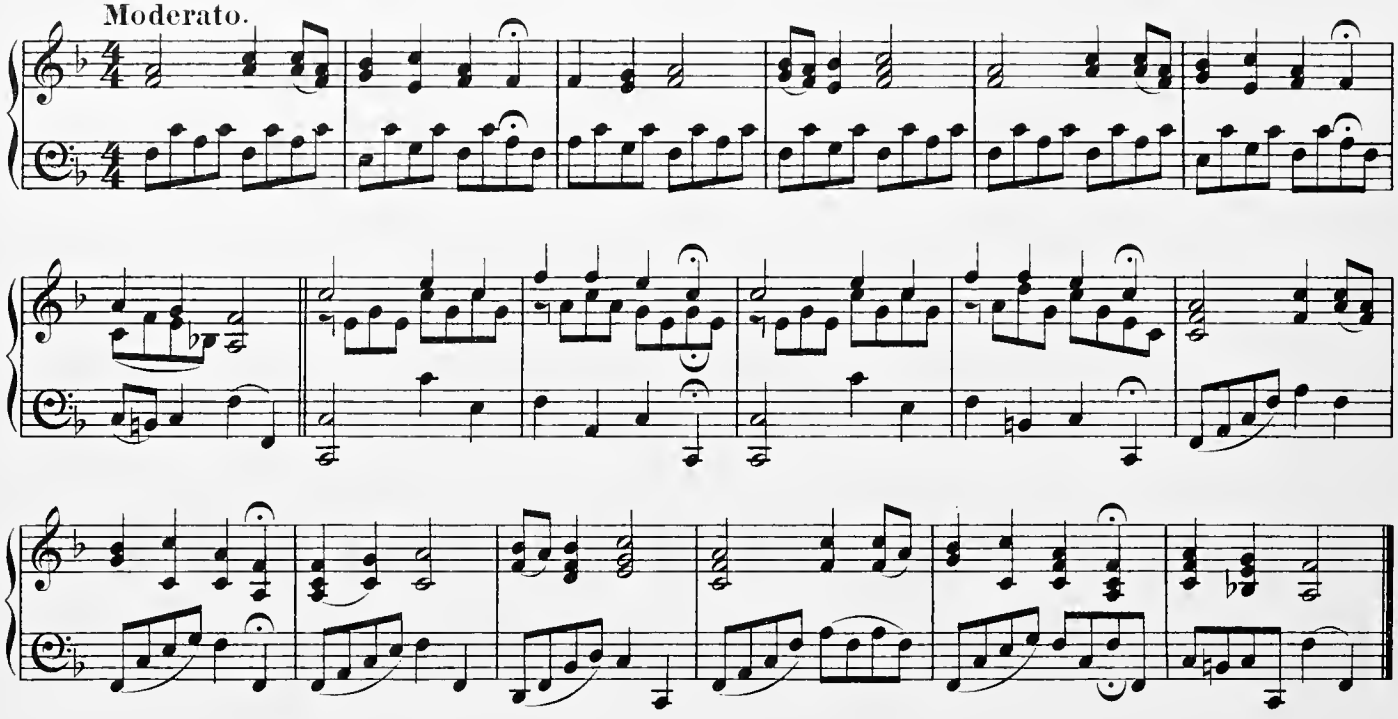


PÊRGWM — Pergwm

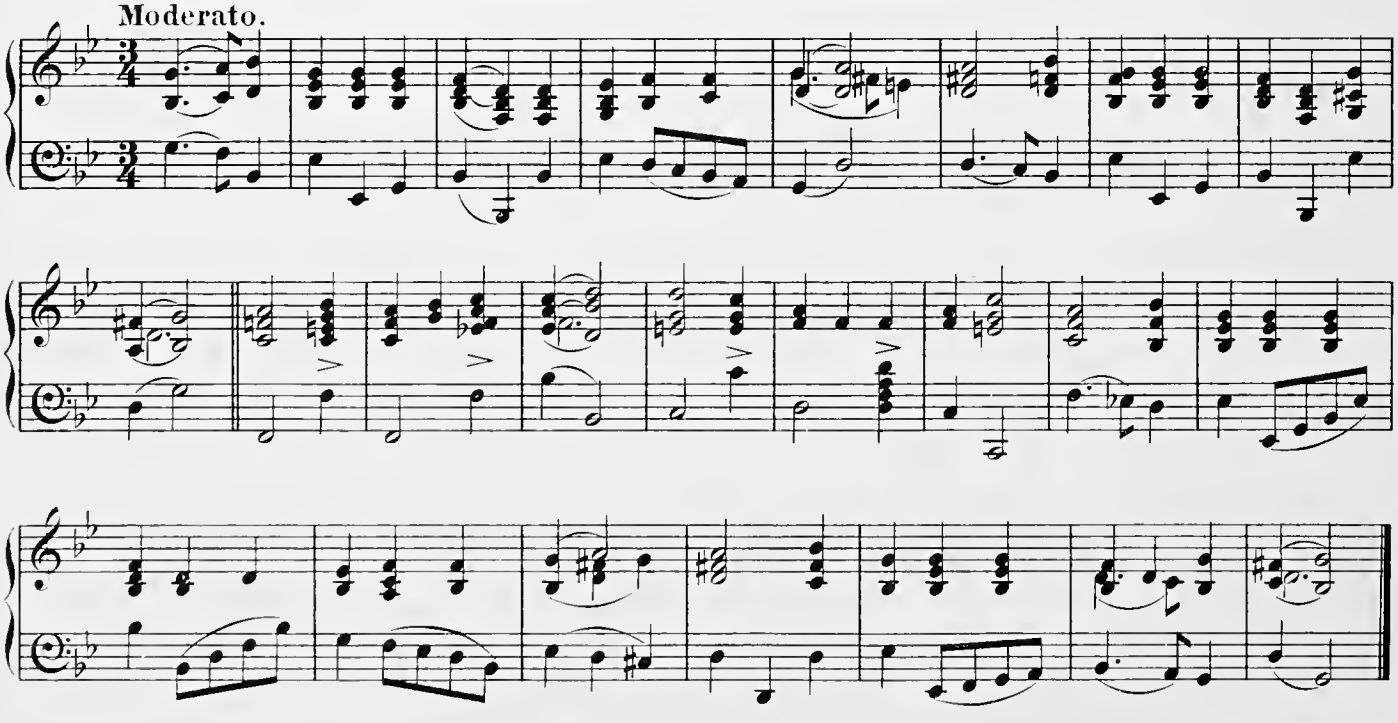
Allegro moderato.



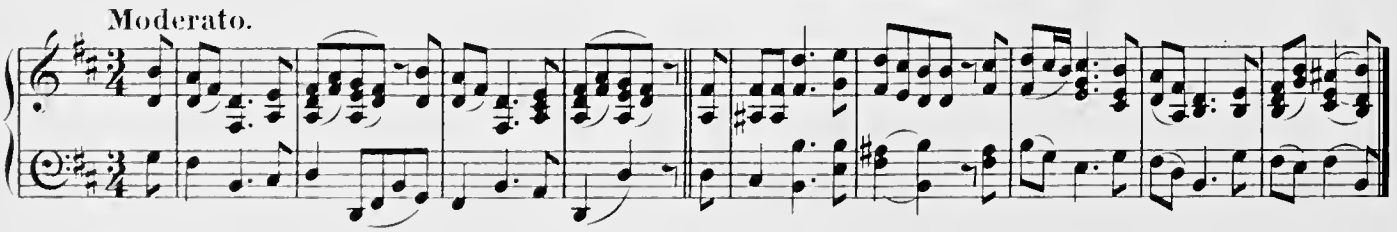
Y CRWTH HALEN — The Salt Box



MENTRA GWEN — Venture Gwen

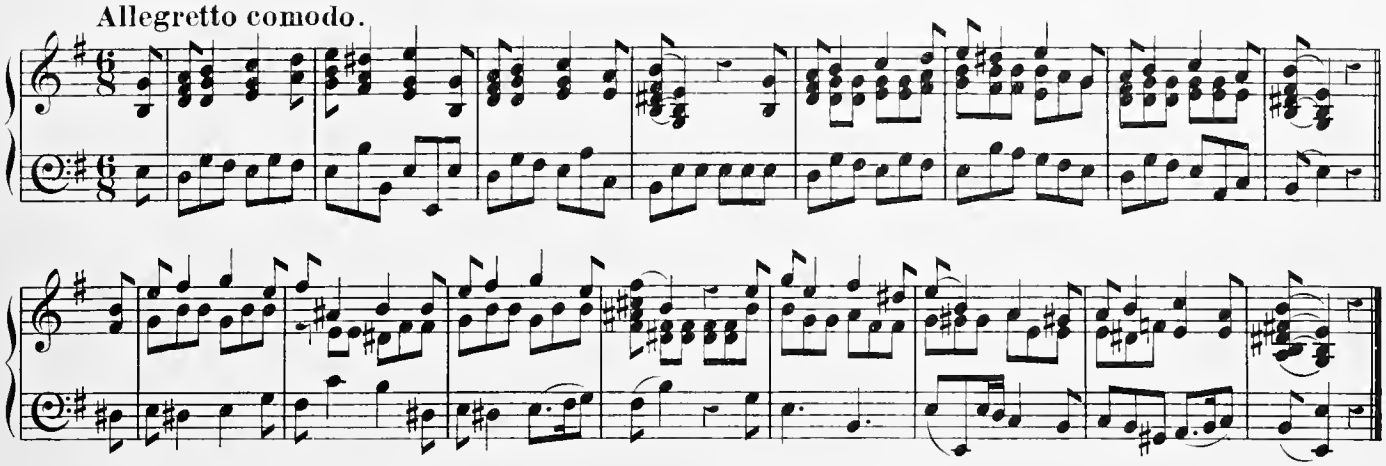


Y FWYN GOLOMEN — The Gentle Dove



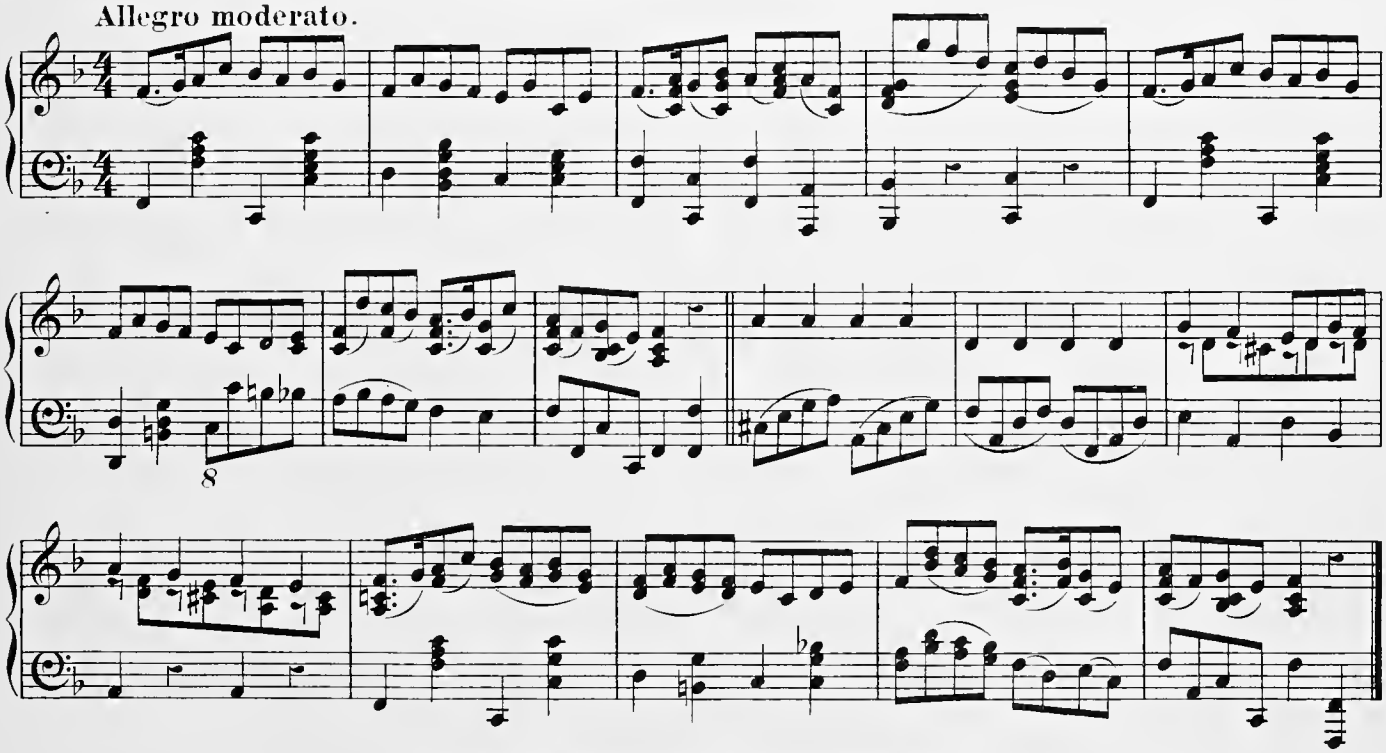
BALACLAFA — Balaclava

Allegretto comodo.



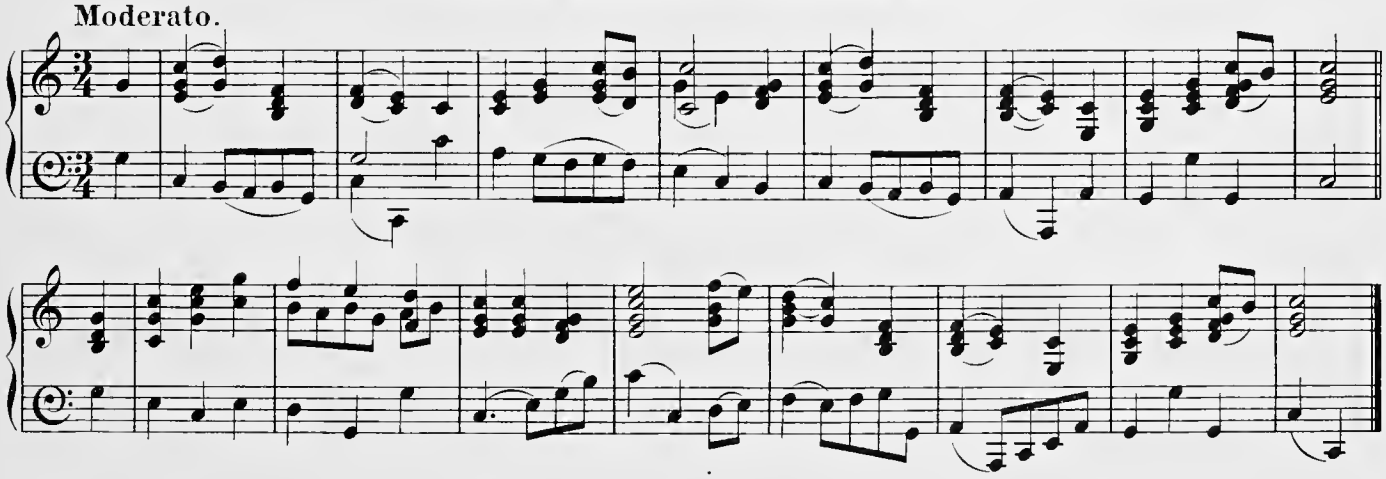
Y GOELCERTH — The Bonfire

Allegro moderato.



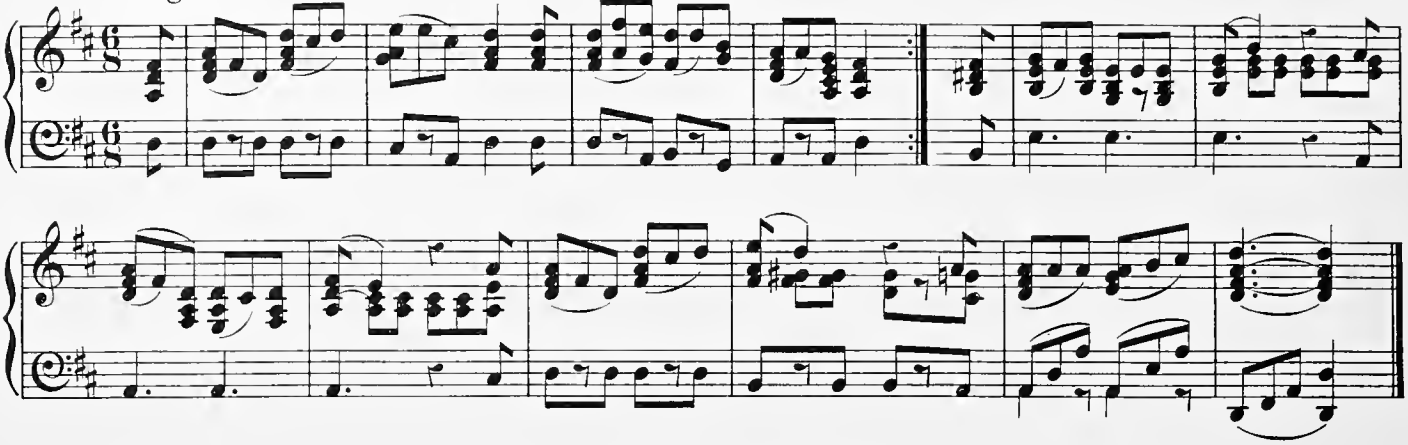
Y TWYN EITHIN — The Gorse Bush

Moderato.



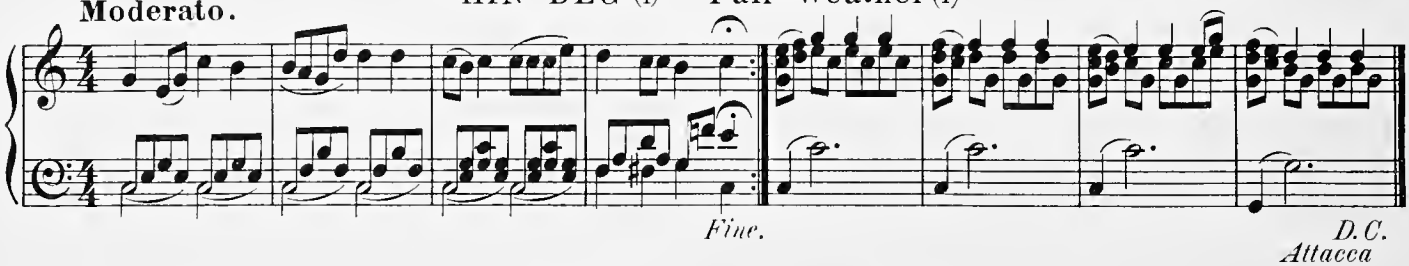
Y DDÂS WAIR — The Haystack

Allegretto.



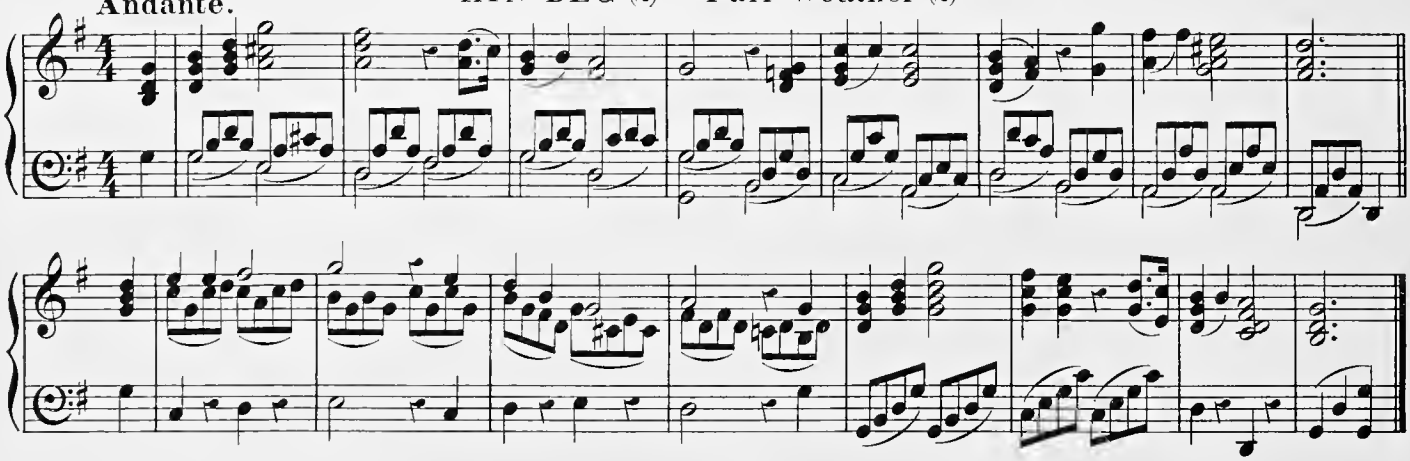
HÎN DEG (1) — Fair Weather (1)

Moderato.



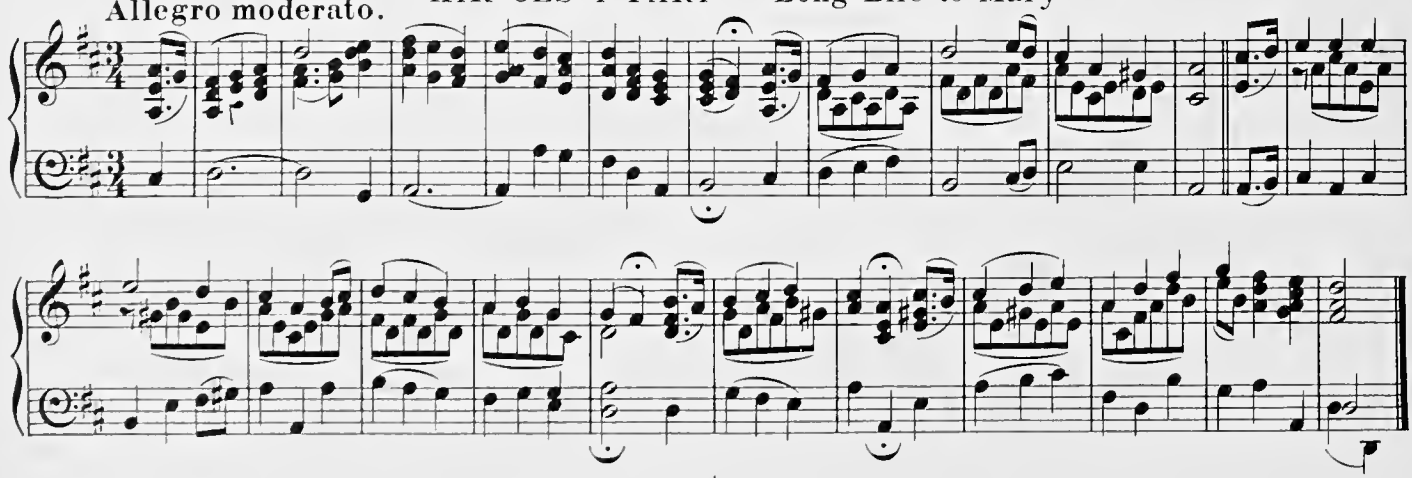
HÎN DEG (2) — Fair Weather (2)

Andante.



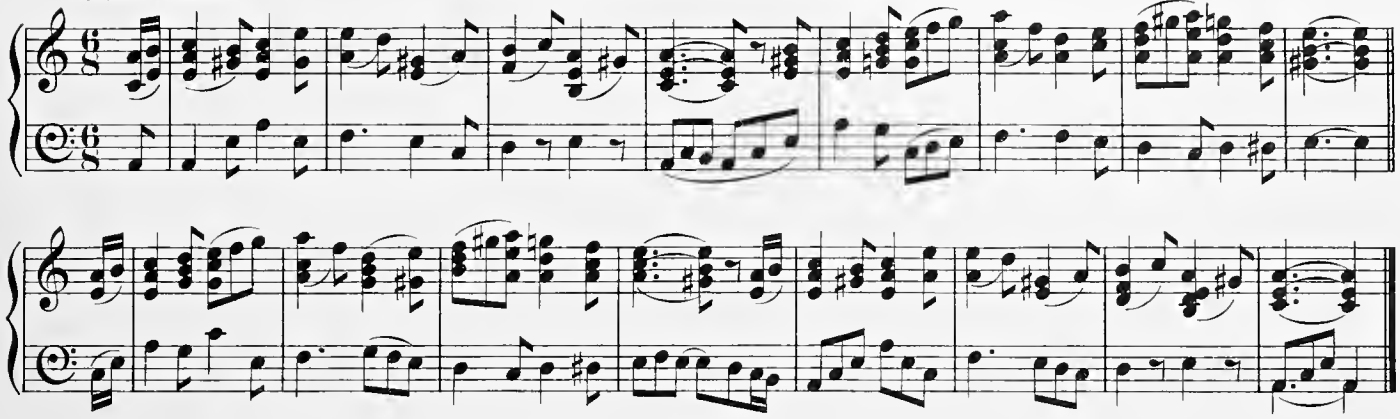
HÎR OES I FARI — Long Life to Mary

Allegro moderato.



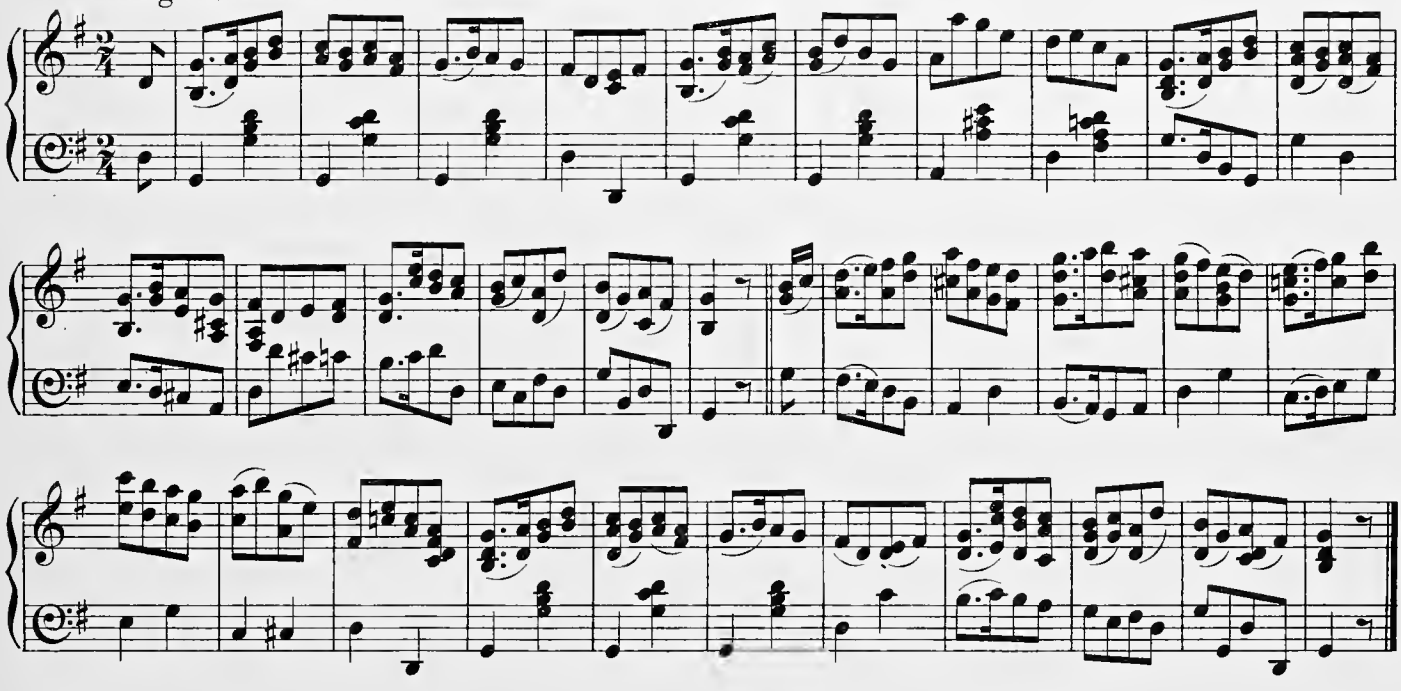
Y DYN IEUANC — The Young Man

Andantino.



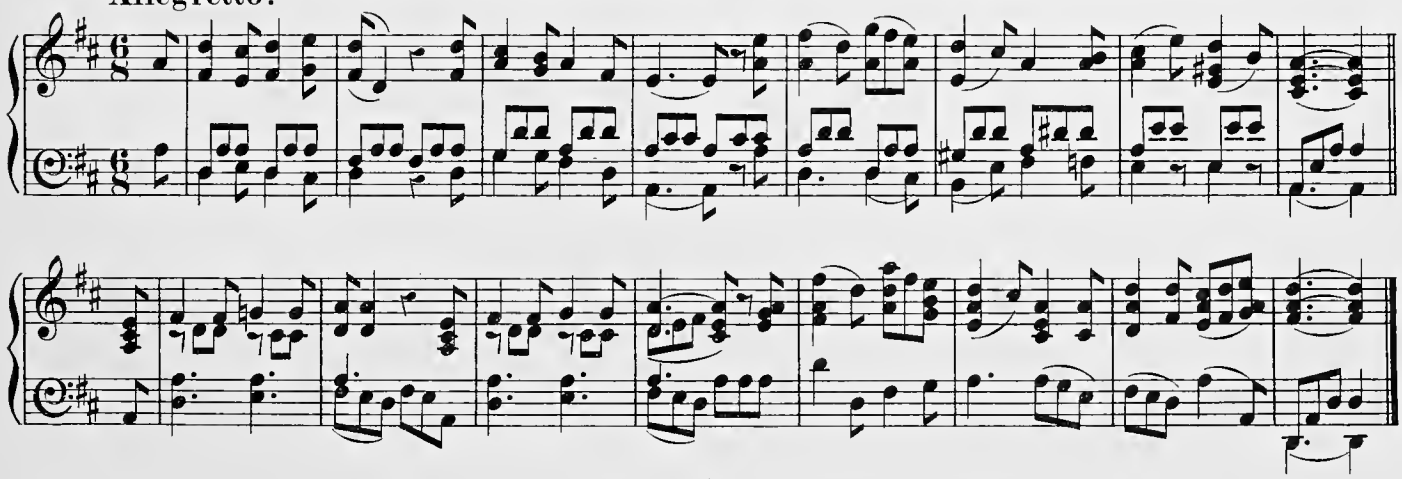
GLAN-DÂR — Glan-Dare

Allegro moderato.



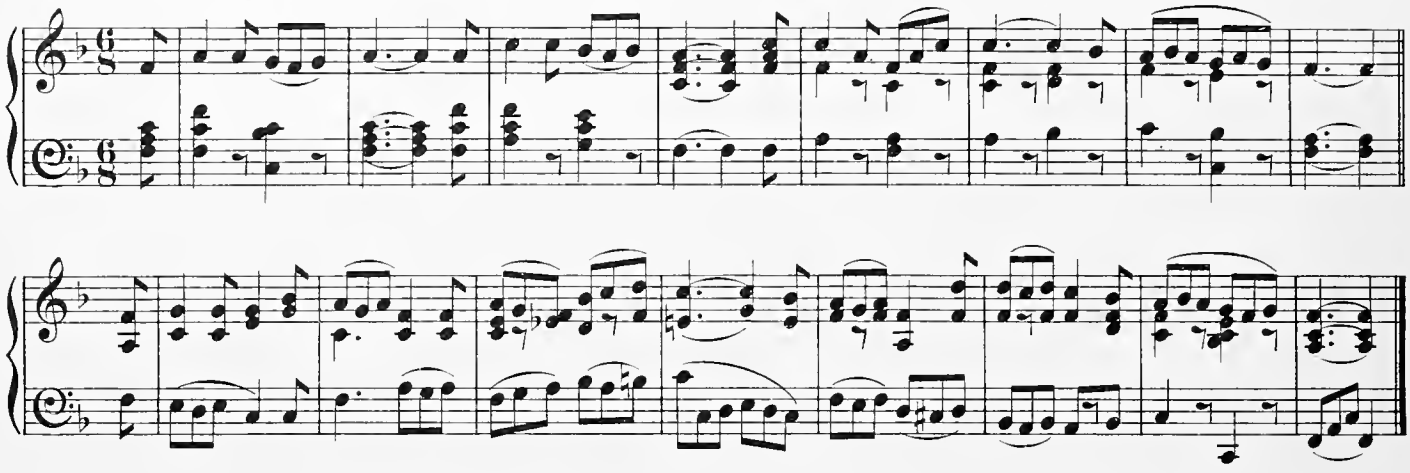
Y CARU AR DDYDD SUL — The Courting on Sunday

Allegretto.



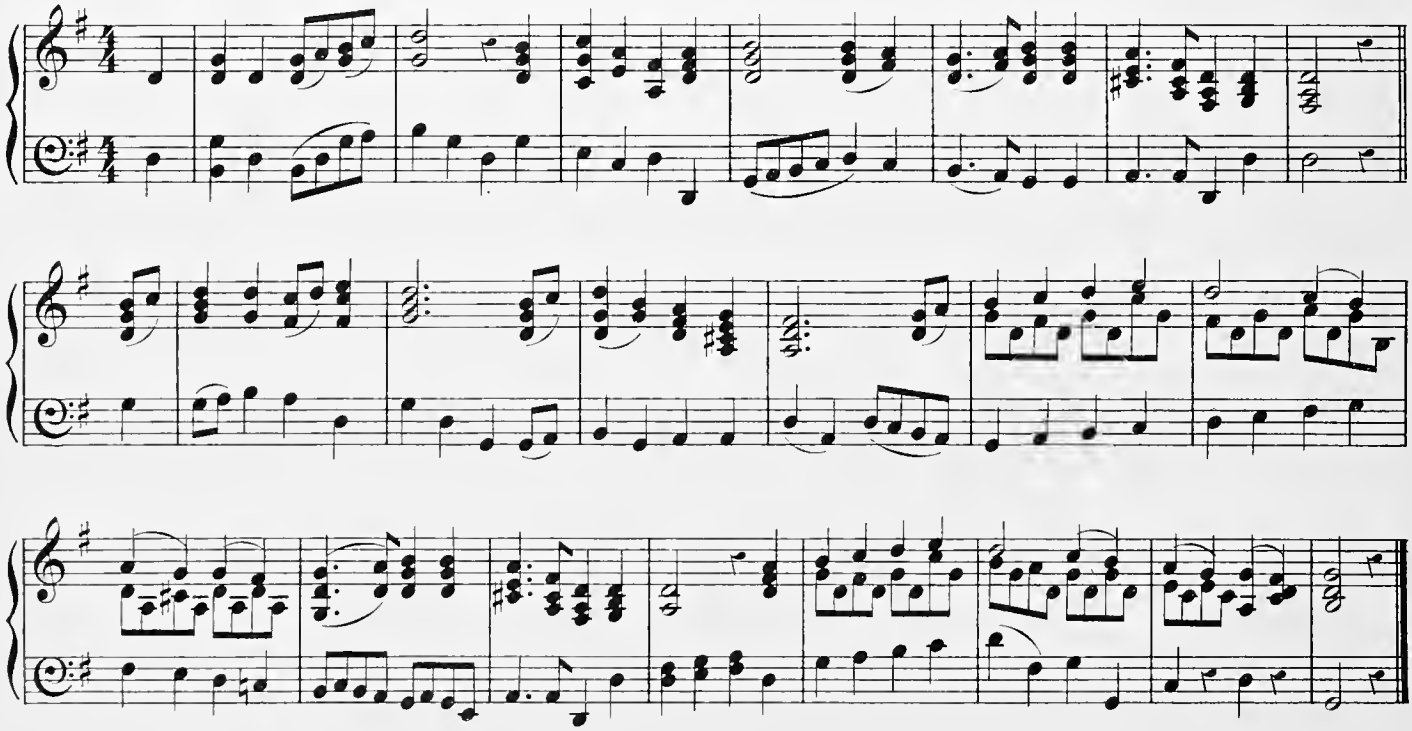
A EI DI'R DERYN DU?(1) — Blackbird wilt thou go?(1)

Andante grazioso.



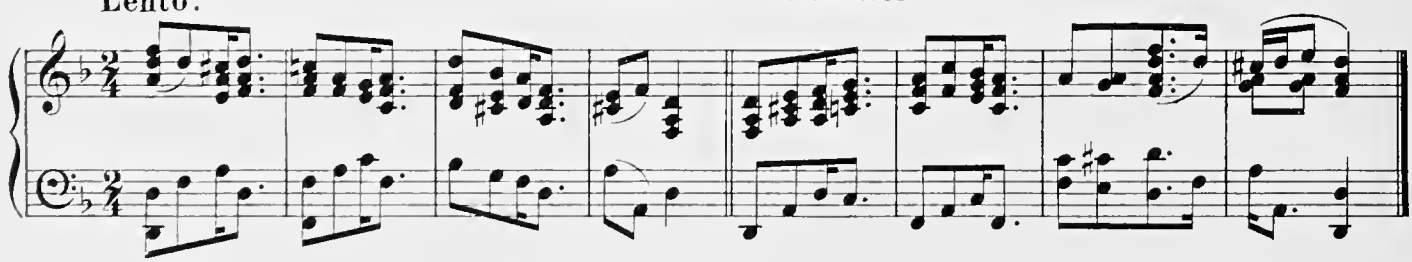
A EI DI'R DERYN DU (2) —Blackbird, wilt thou go ?(2)

Andante comodo.



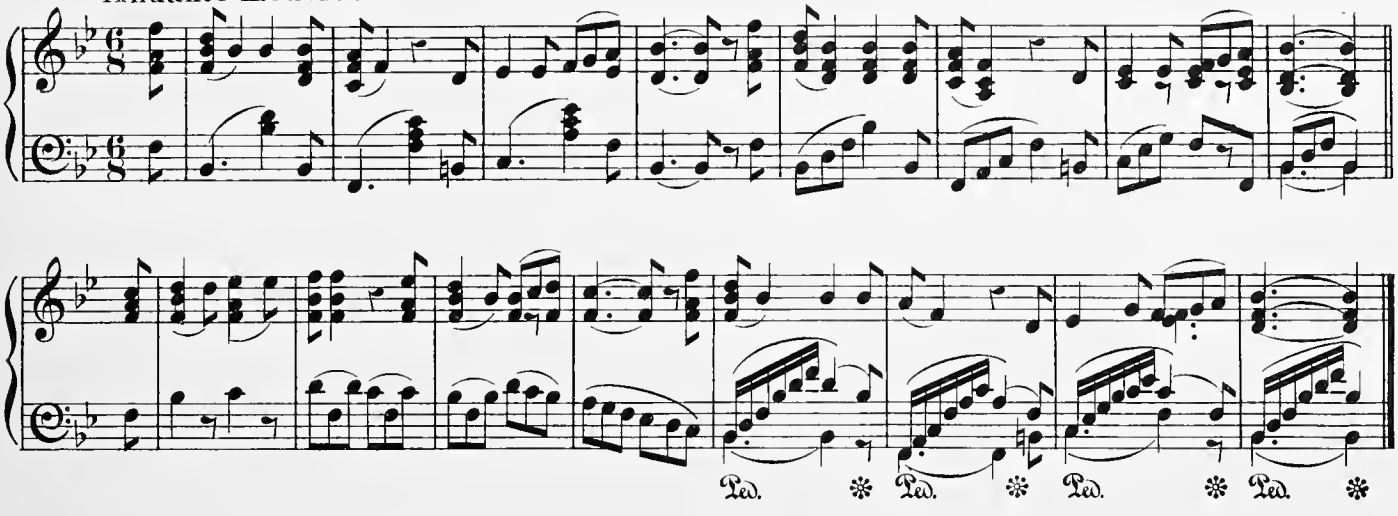
Y SCER — The Sker

Lento.



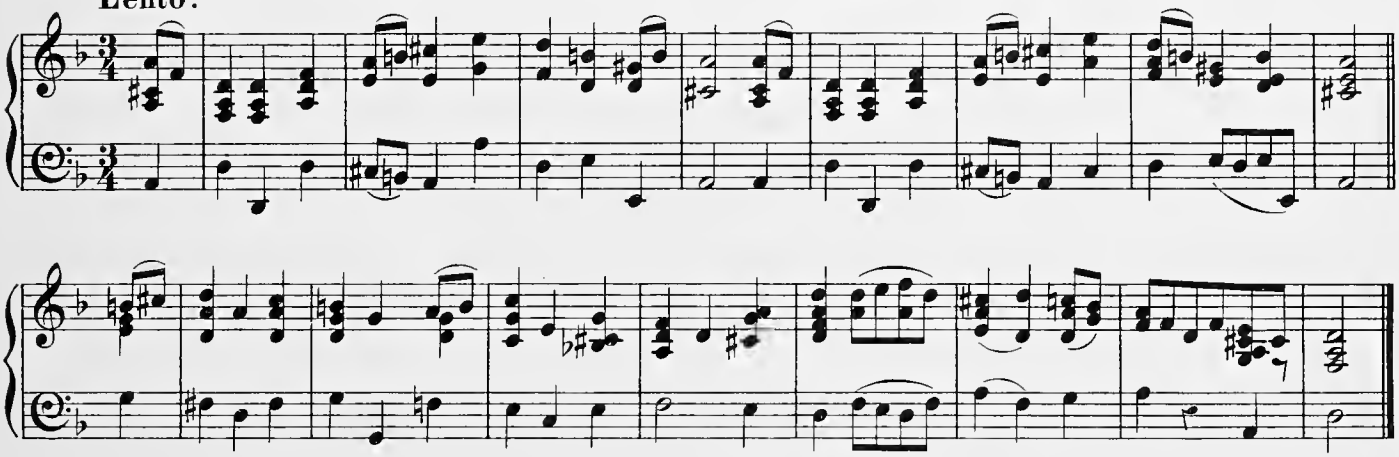
Y GŴR DEALLUS — The Intelligent Man

Andante moderato.



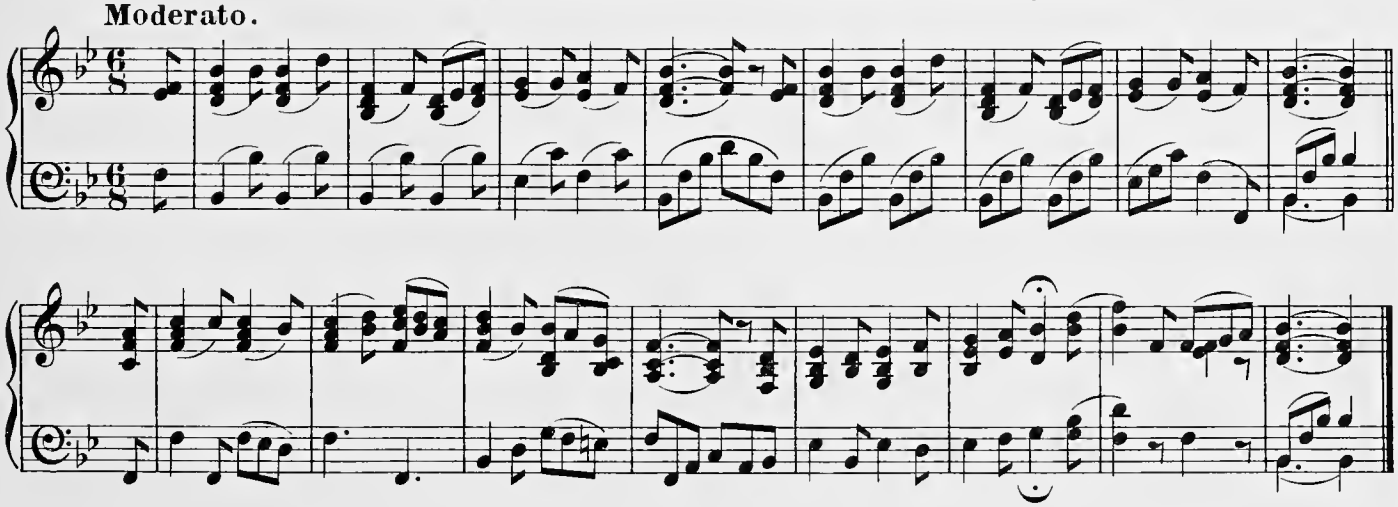
Y FERCH O FYDRIM — The Lass of Mydrim

Lento.



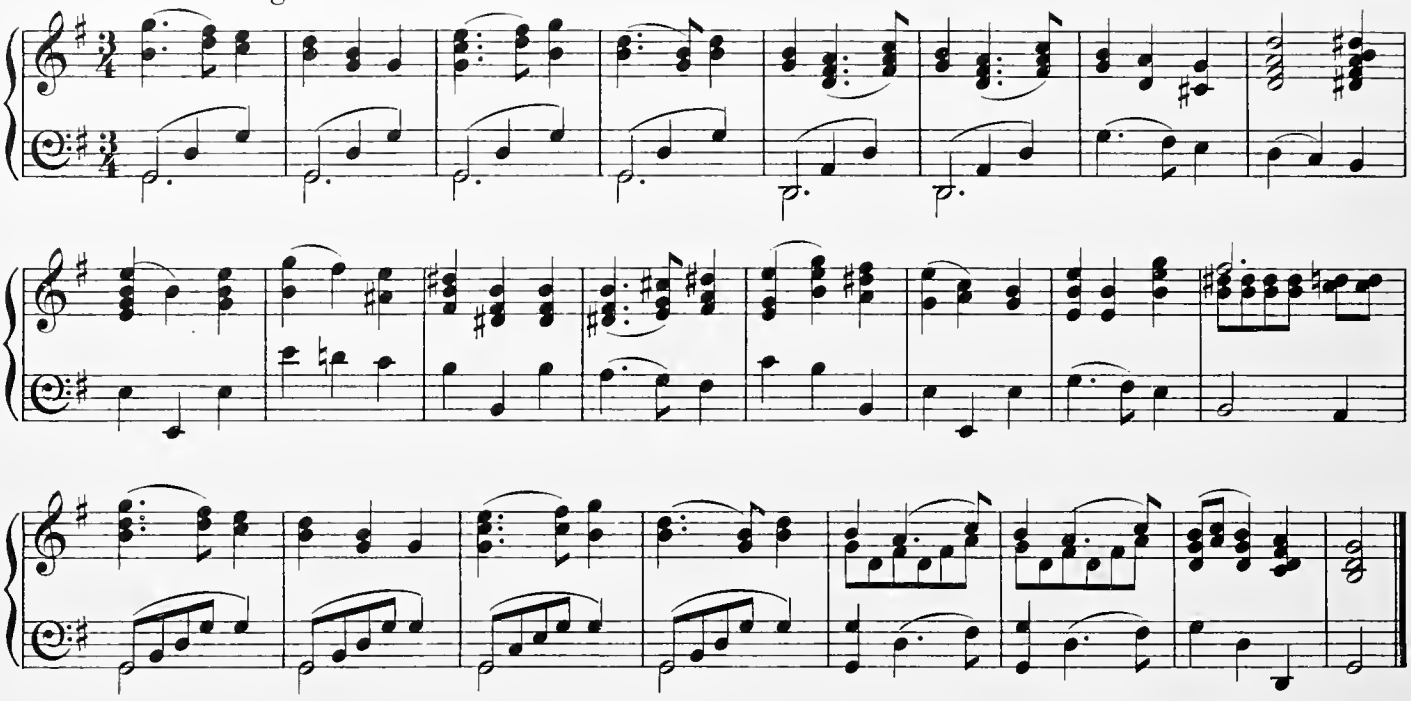
O PWY AM PRIODA I? — O! who will marry me?

Moderato.



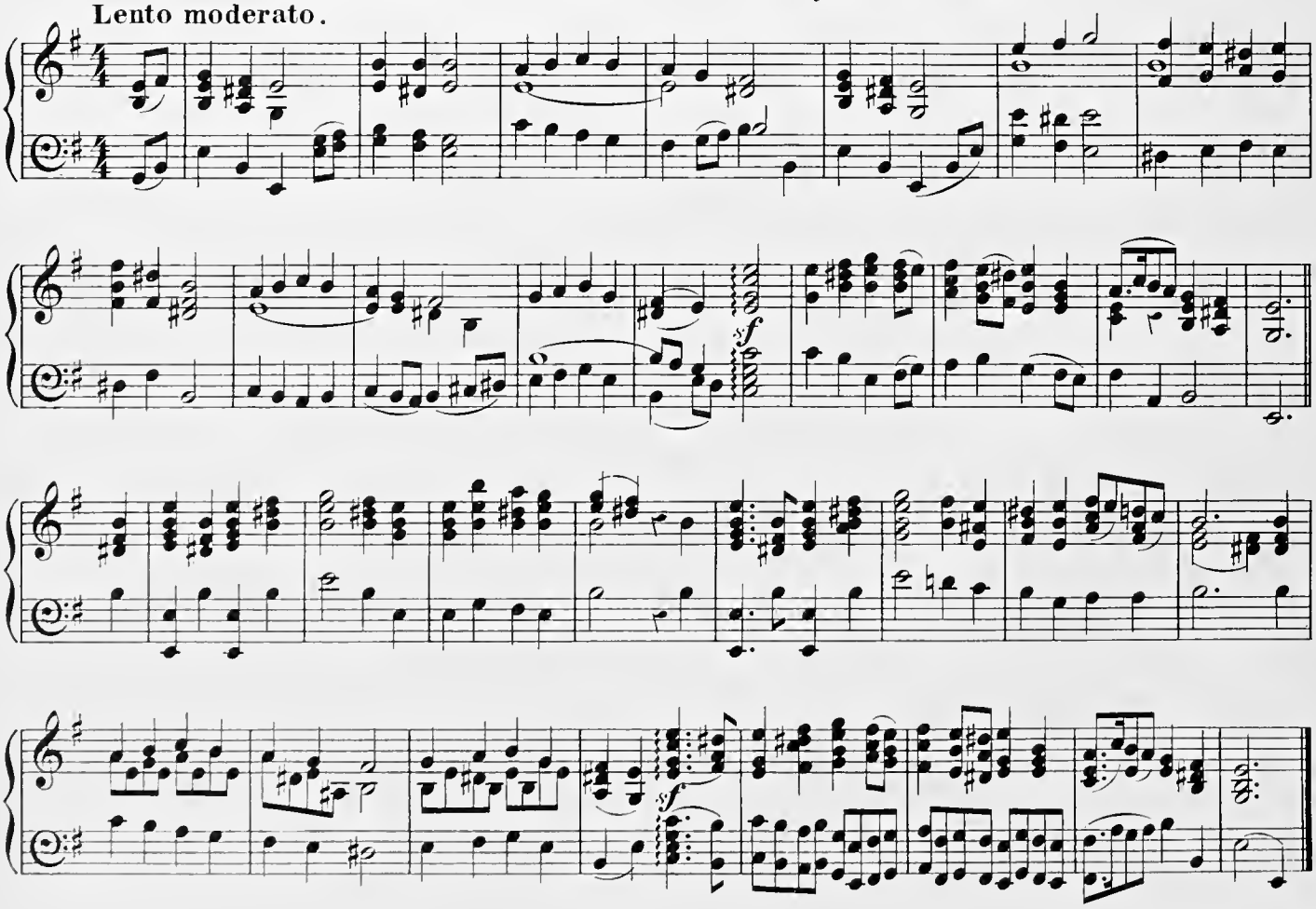
GALAR Y FRENHINES — The Queen's Lament

Andante legato.



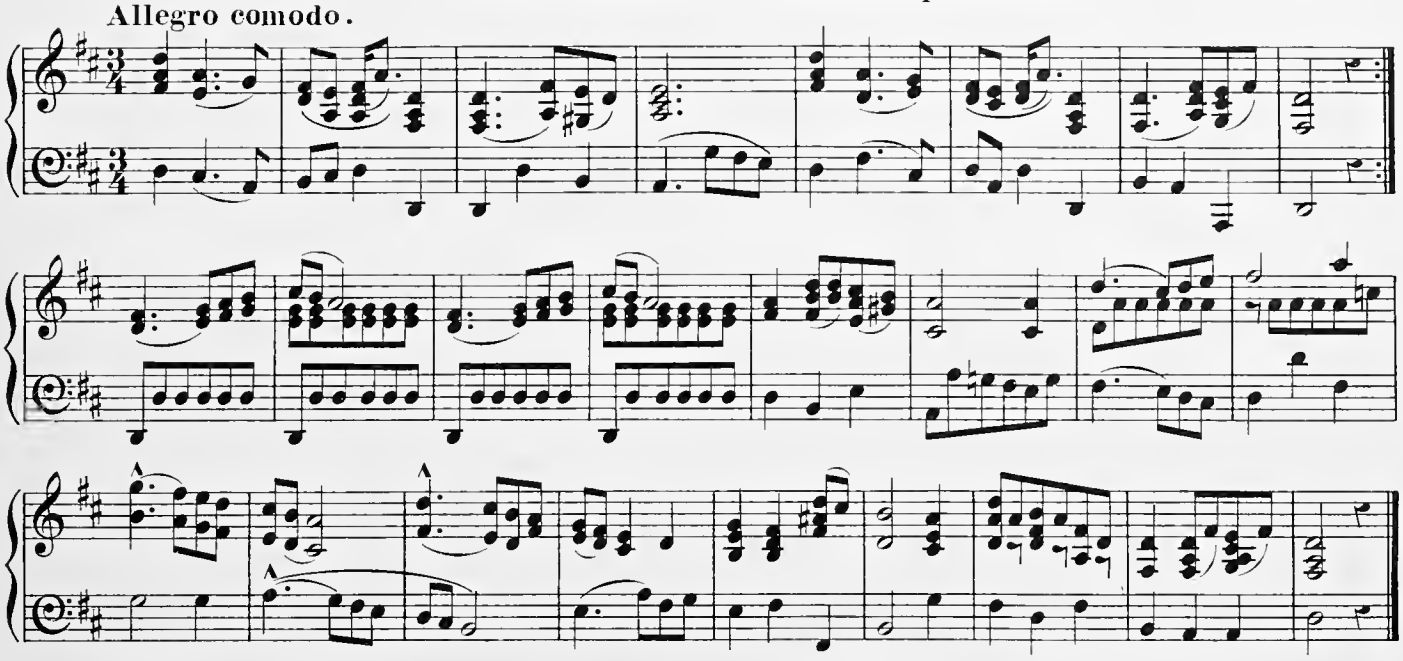
CASTELL RHÔS-Y-LLAN — Rhôs-y-Llan Castle

Lento moderato.



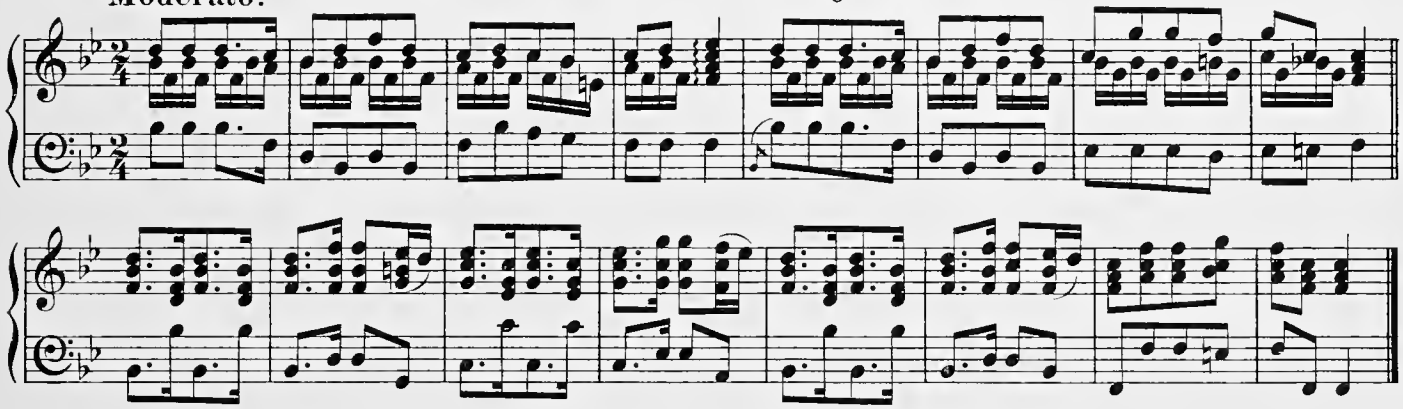
TŶB Y TYWYSOG RUPERT — Prince Rupert's Whim

Allegro comodo.



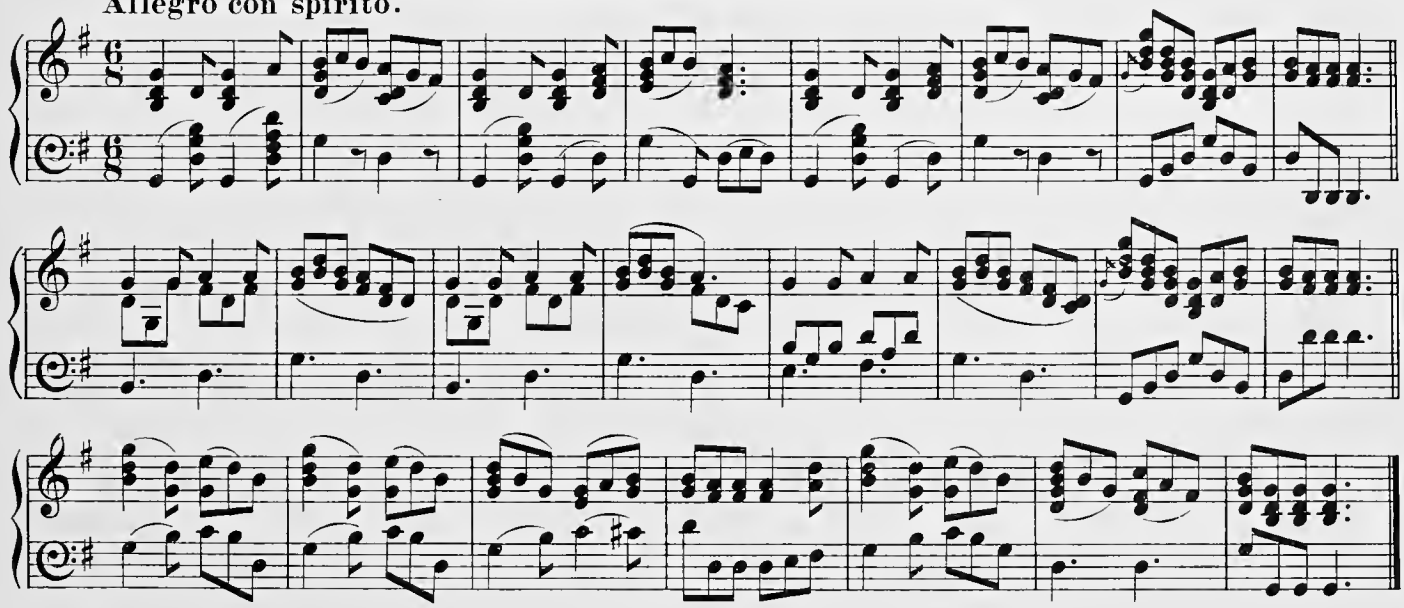
DIC SHÔN DAFYDD — Dick John David

Moderato.



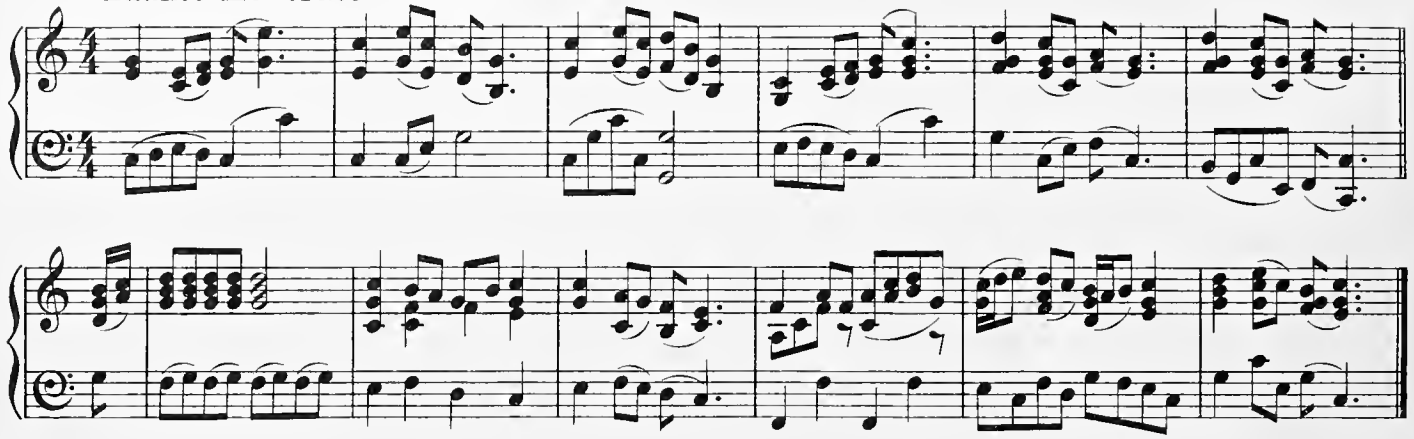
CHWÊCH O'R GLOCH — Six o' clock

Allegro con spirito.



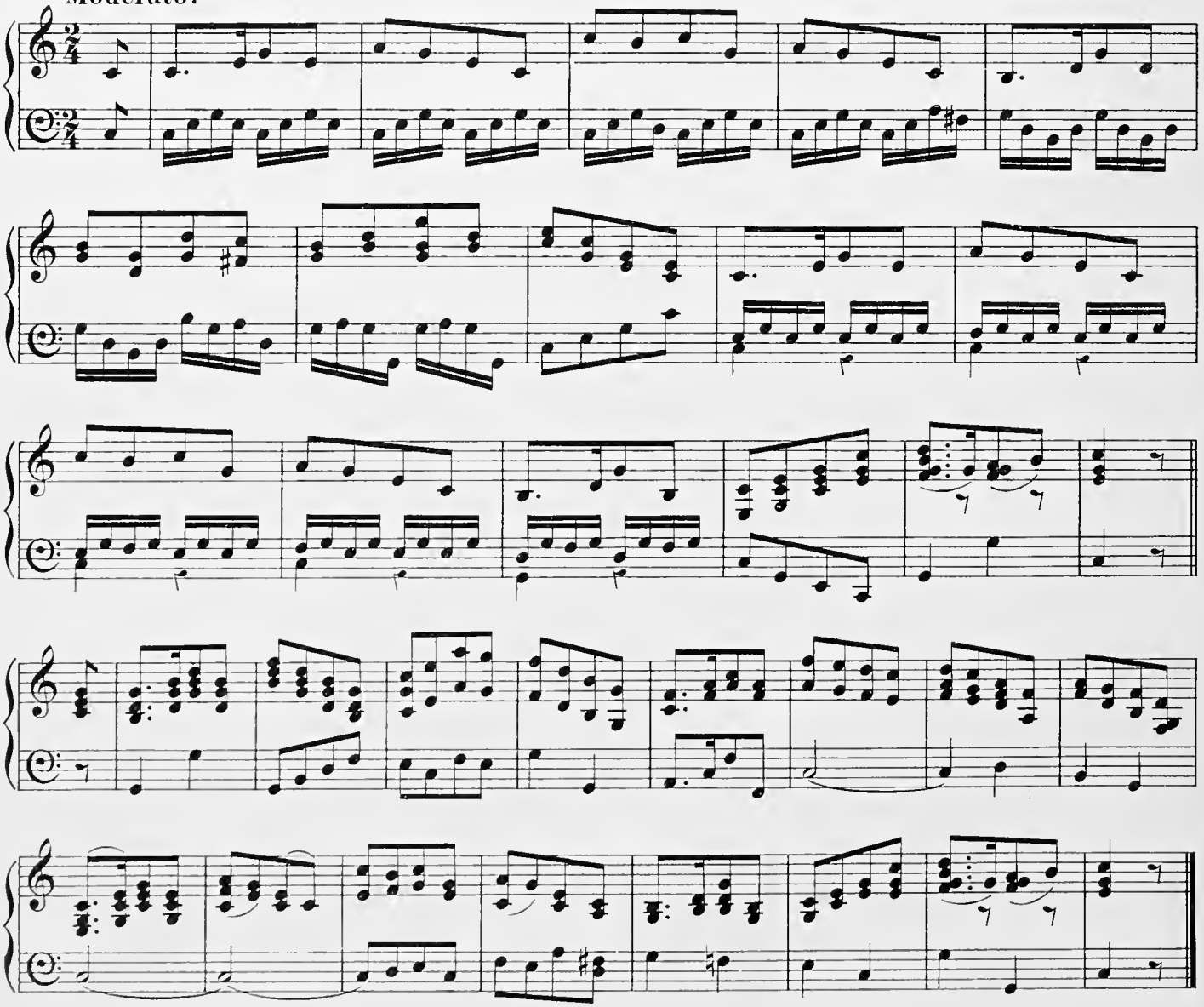
PWRS Y CYBYDD — The Miser's Purse

Andante moderato.



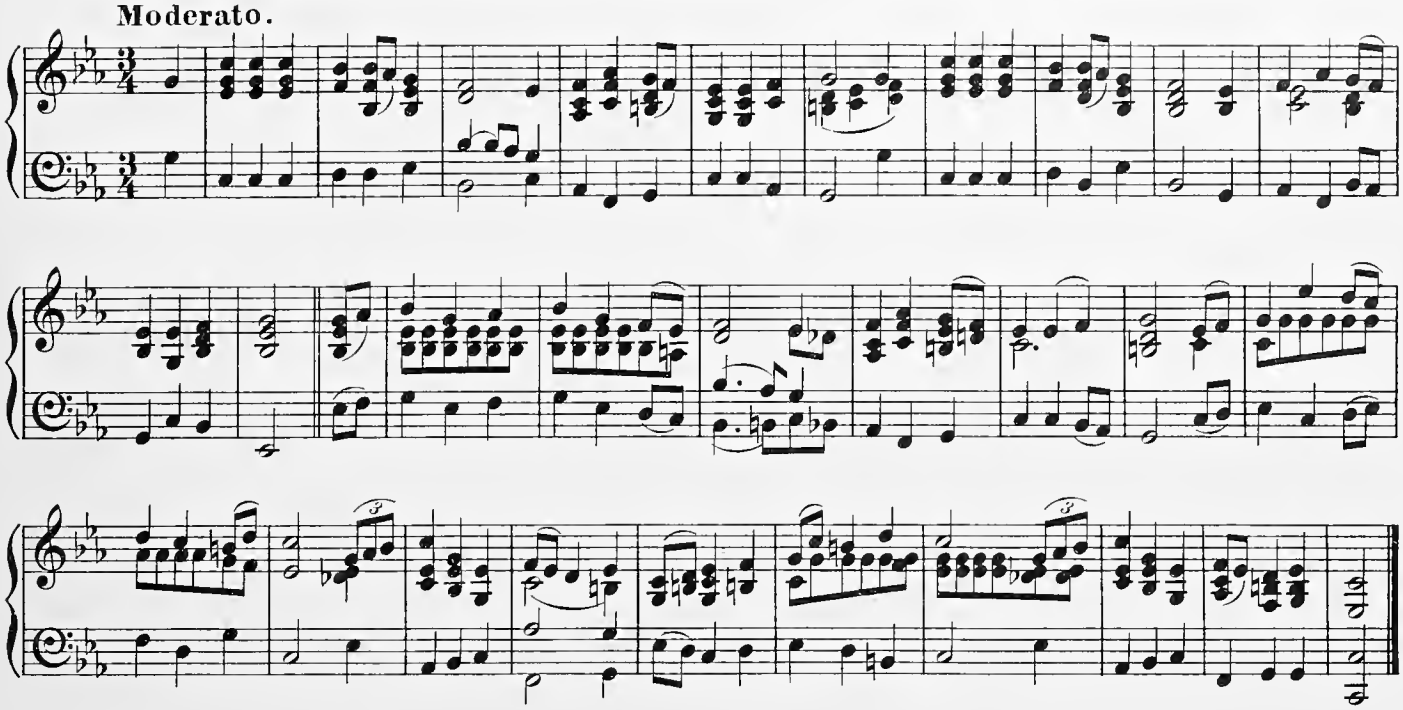
CEILIOG Y GRUG — The Cock of the Heath

Moderato.



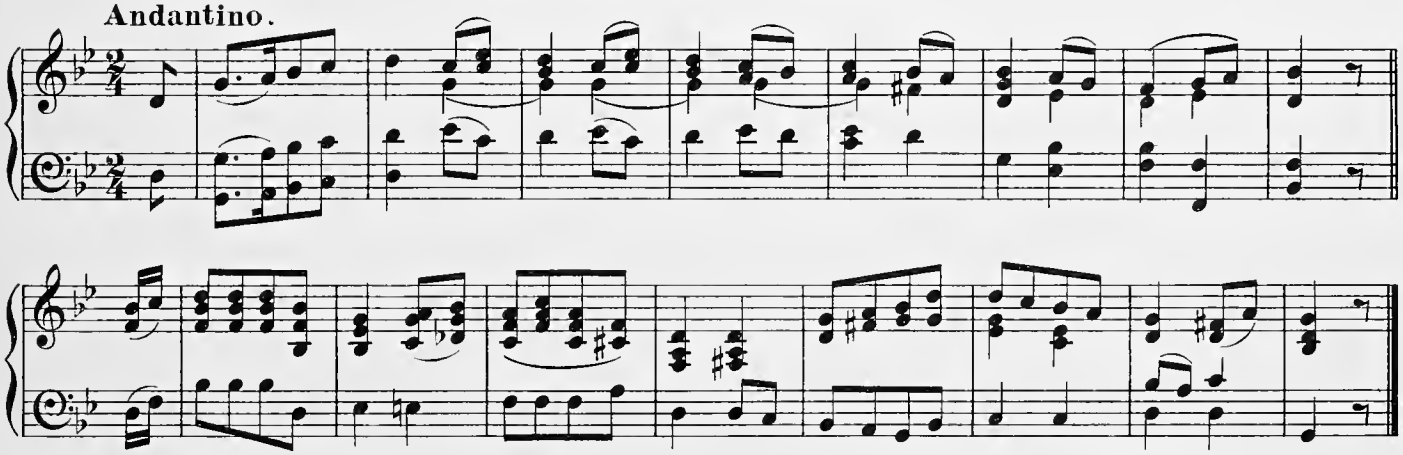
MI RODDAIS FY FFANSI MOR BELL — I placed my fancy so far

Moderato.



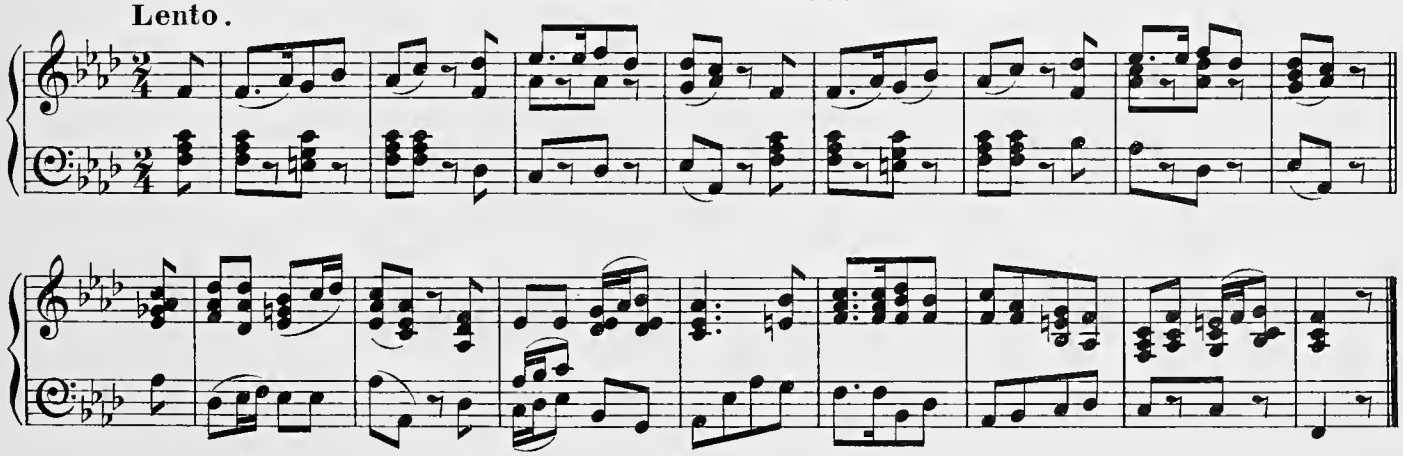
ABERDULAIS — Aberdulais

Andantino.



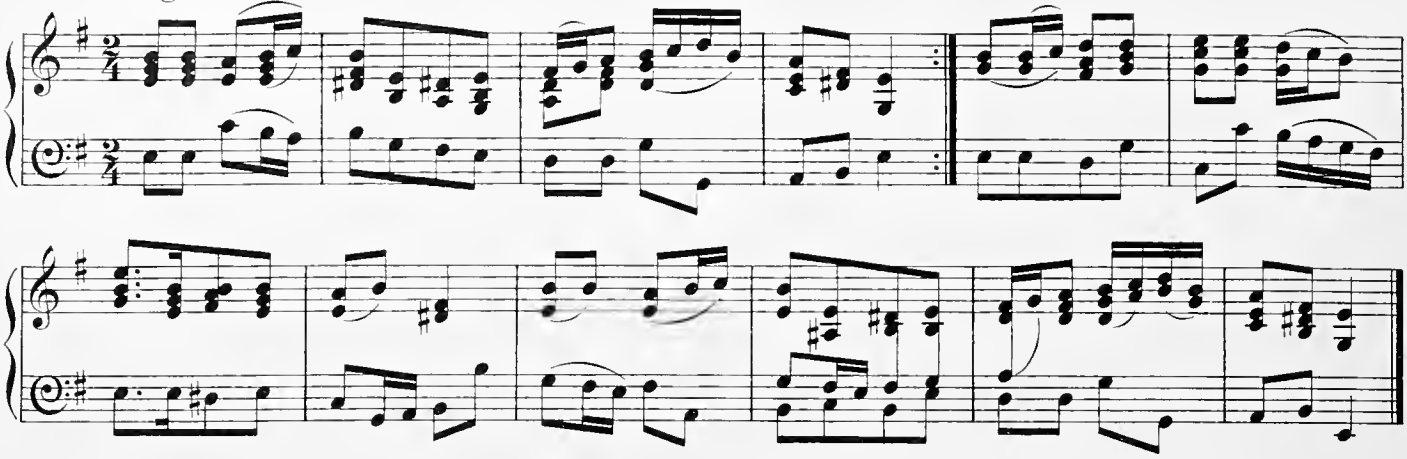
PEGI WILLIAMS — Peggy Williams

Lento.



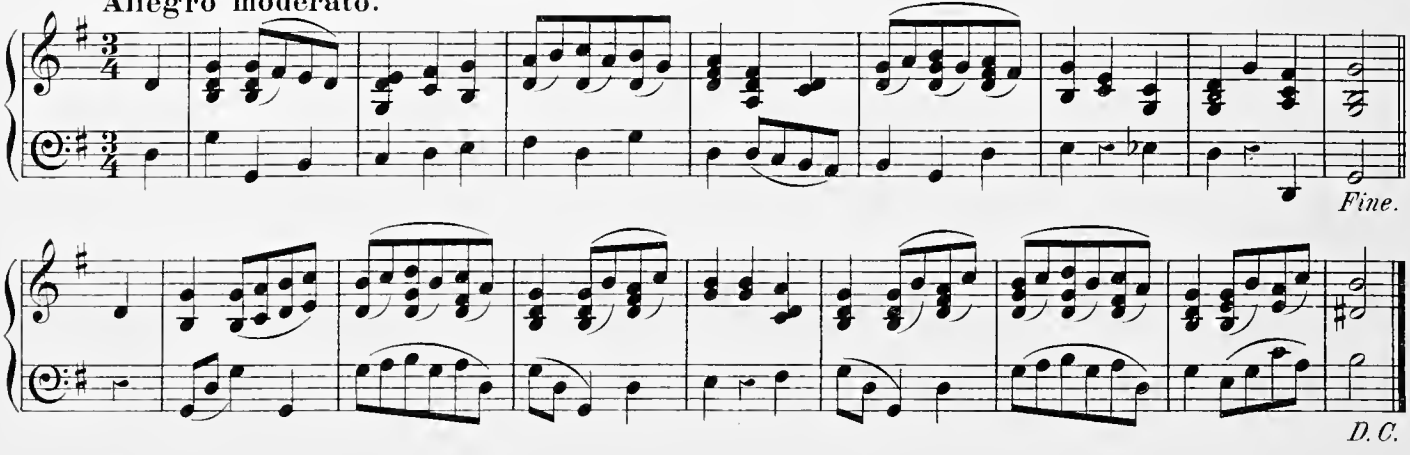
CASTELL MORLAIS — Morlais Castle

Larghetto.



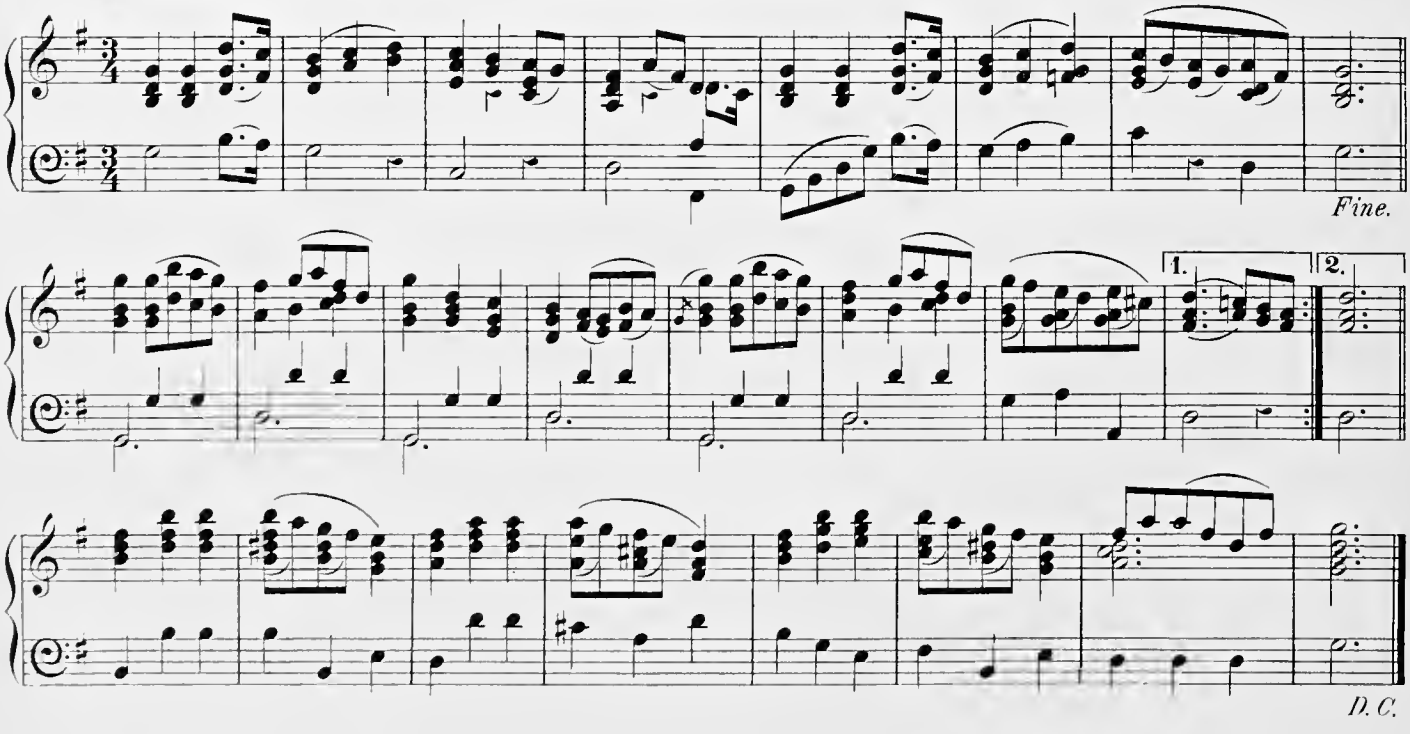
LLWYN-ON FACH — Little Ashgrove

Allegro moderato.



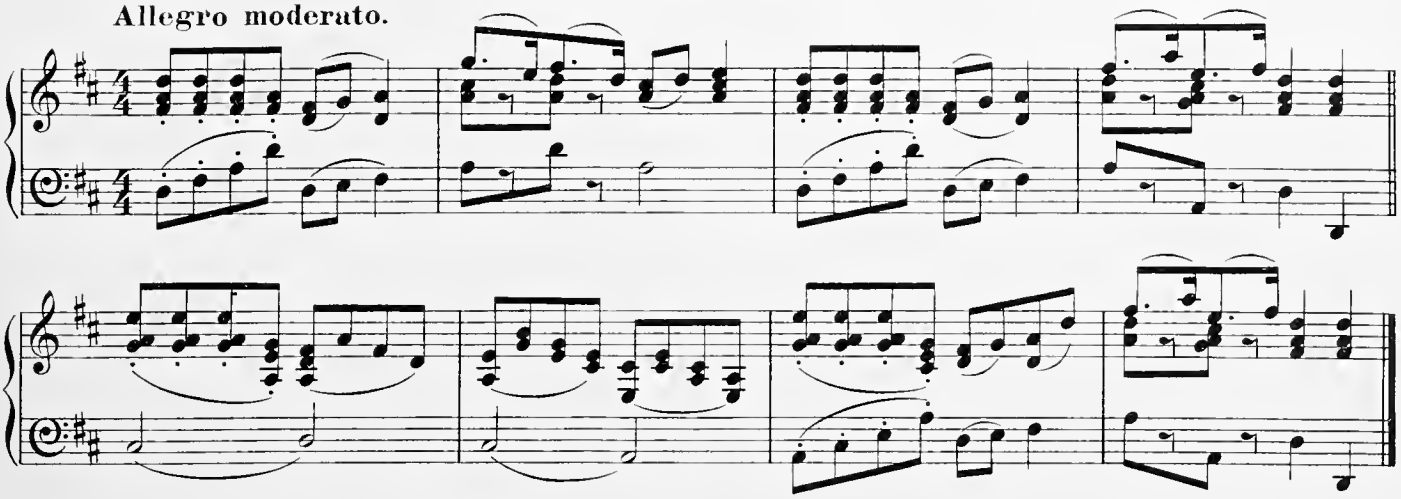
CYNWCH — Arise

Moderato.



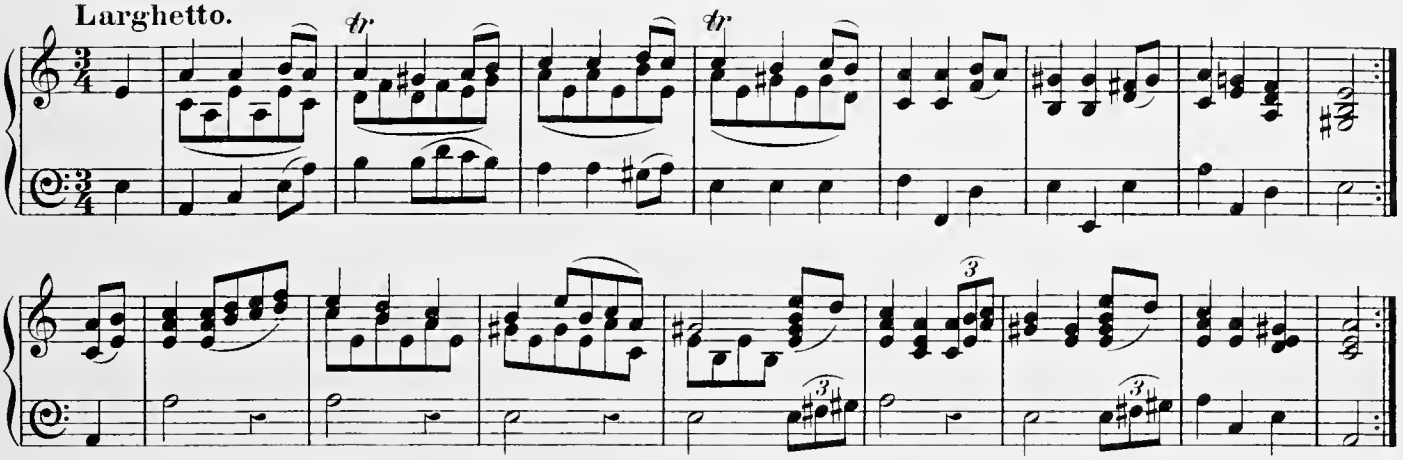
Y GADER — The Chair

Allegro moderato.



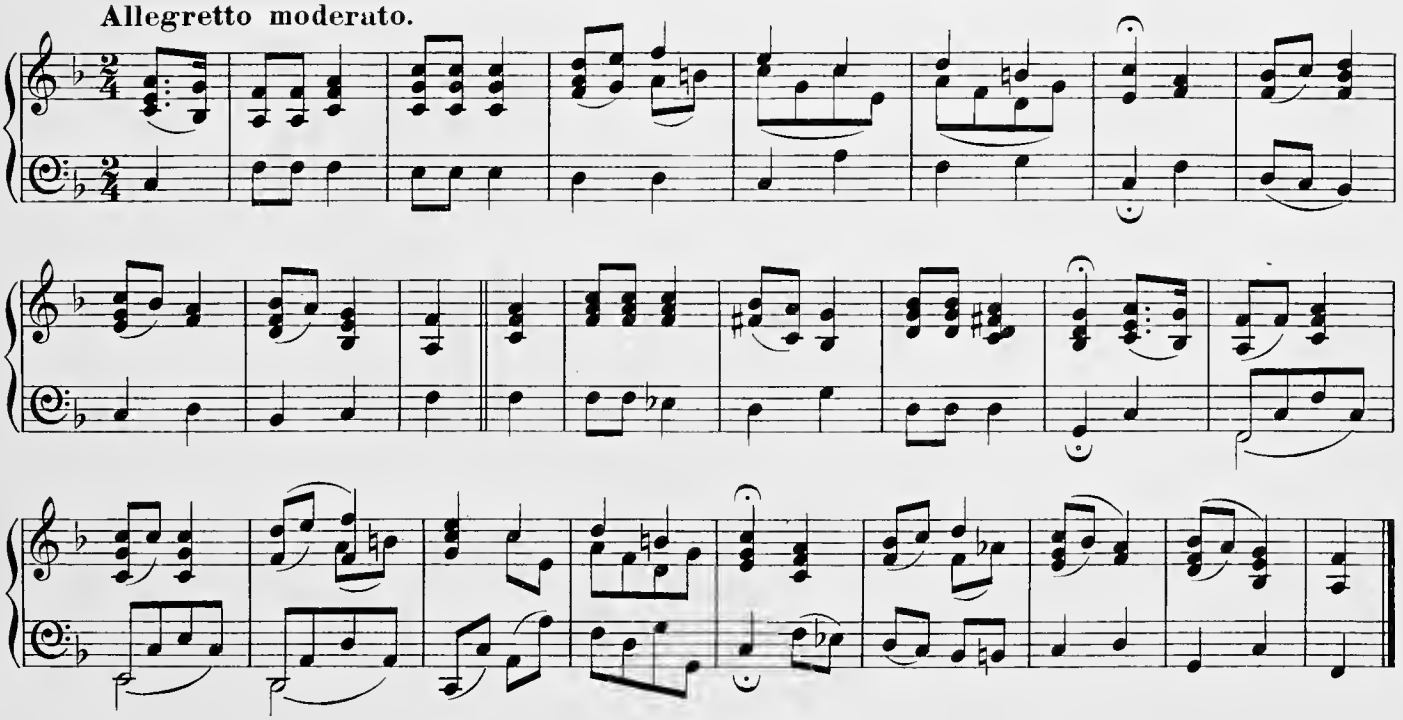
CALENIG — New Year's Gift

Larghetto.



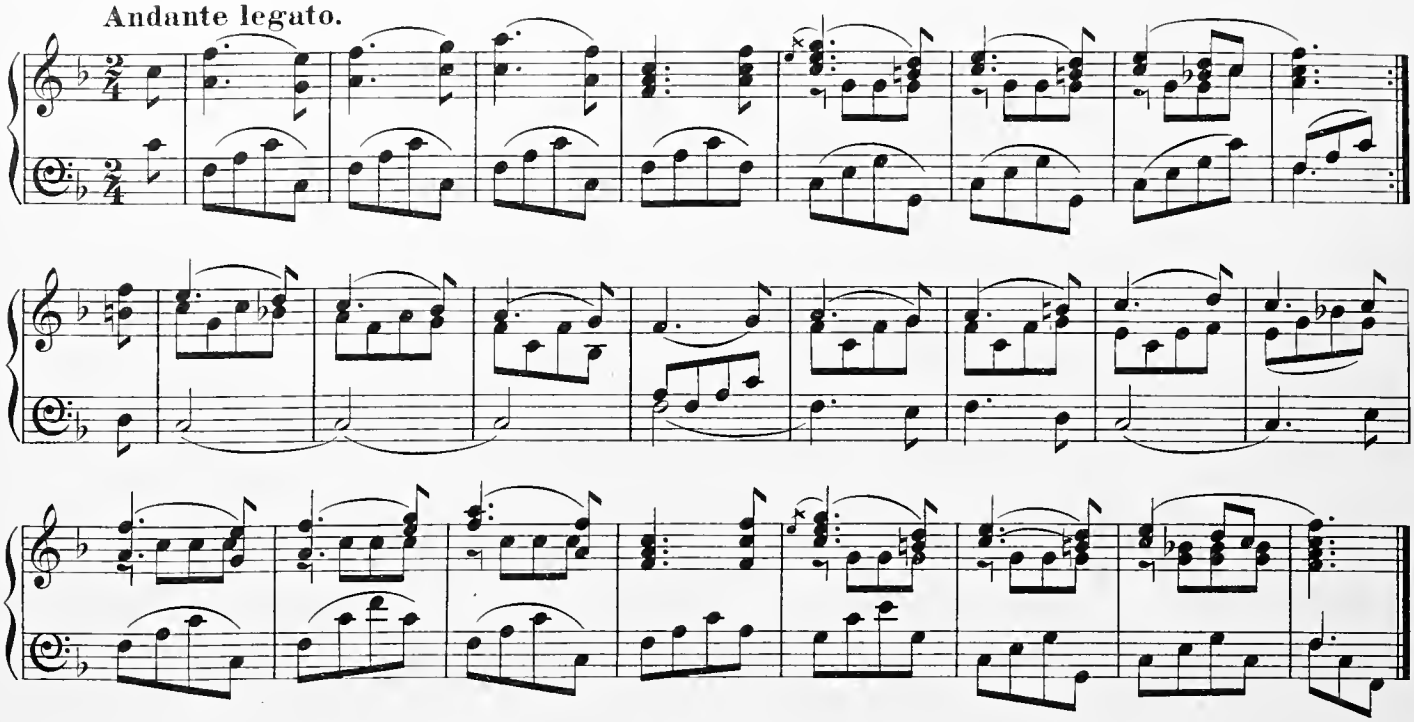
ROBIN MEIRION — Robin of Merioneth

Allegretto moderato.



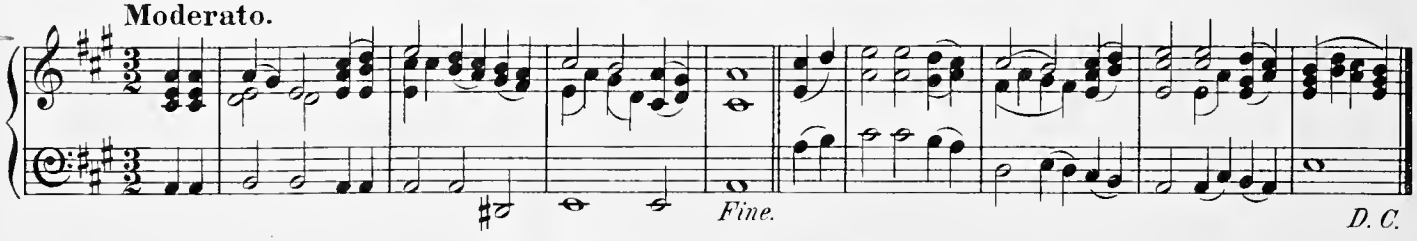
GENETHIG GLYN HAFREN — The Maid of Severn Vale

Andante legato.



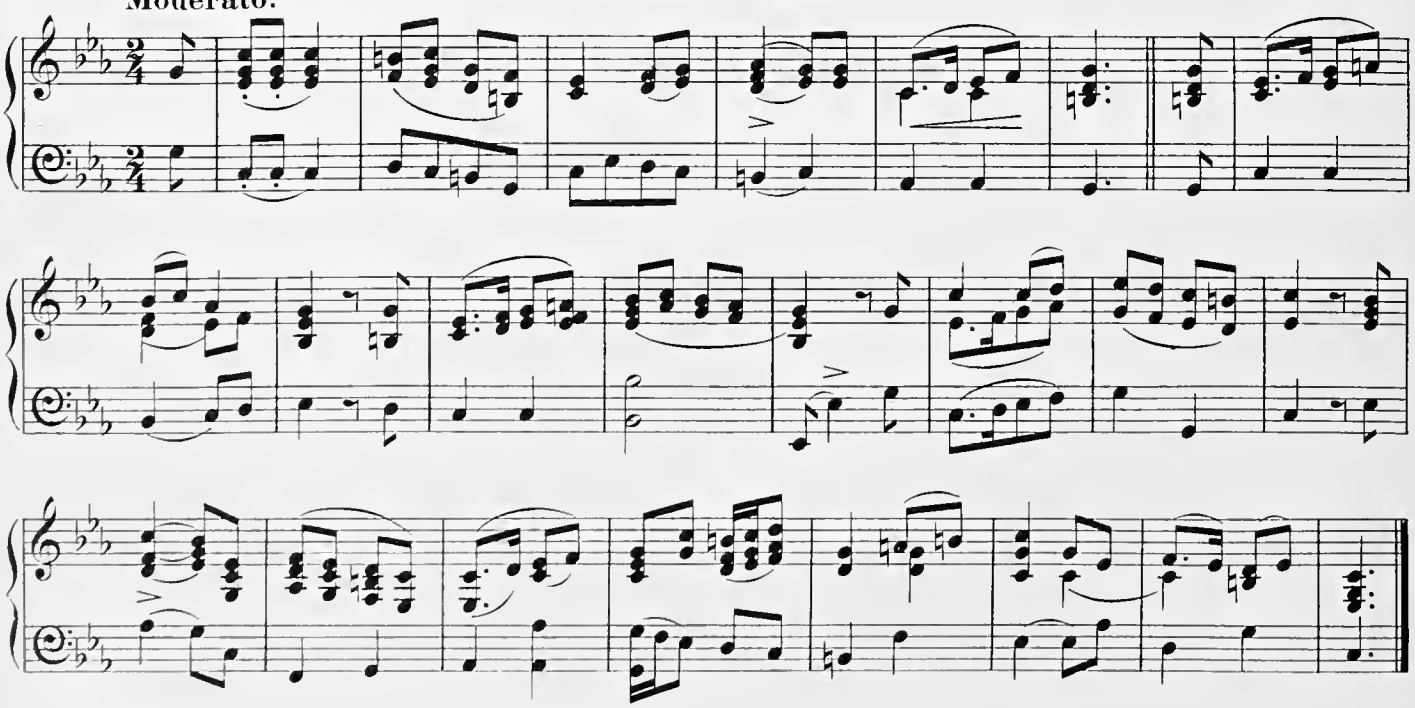
Y BACHGEN MAIN — The Slender Boy

Moderato.



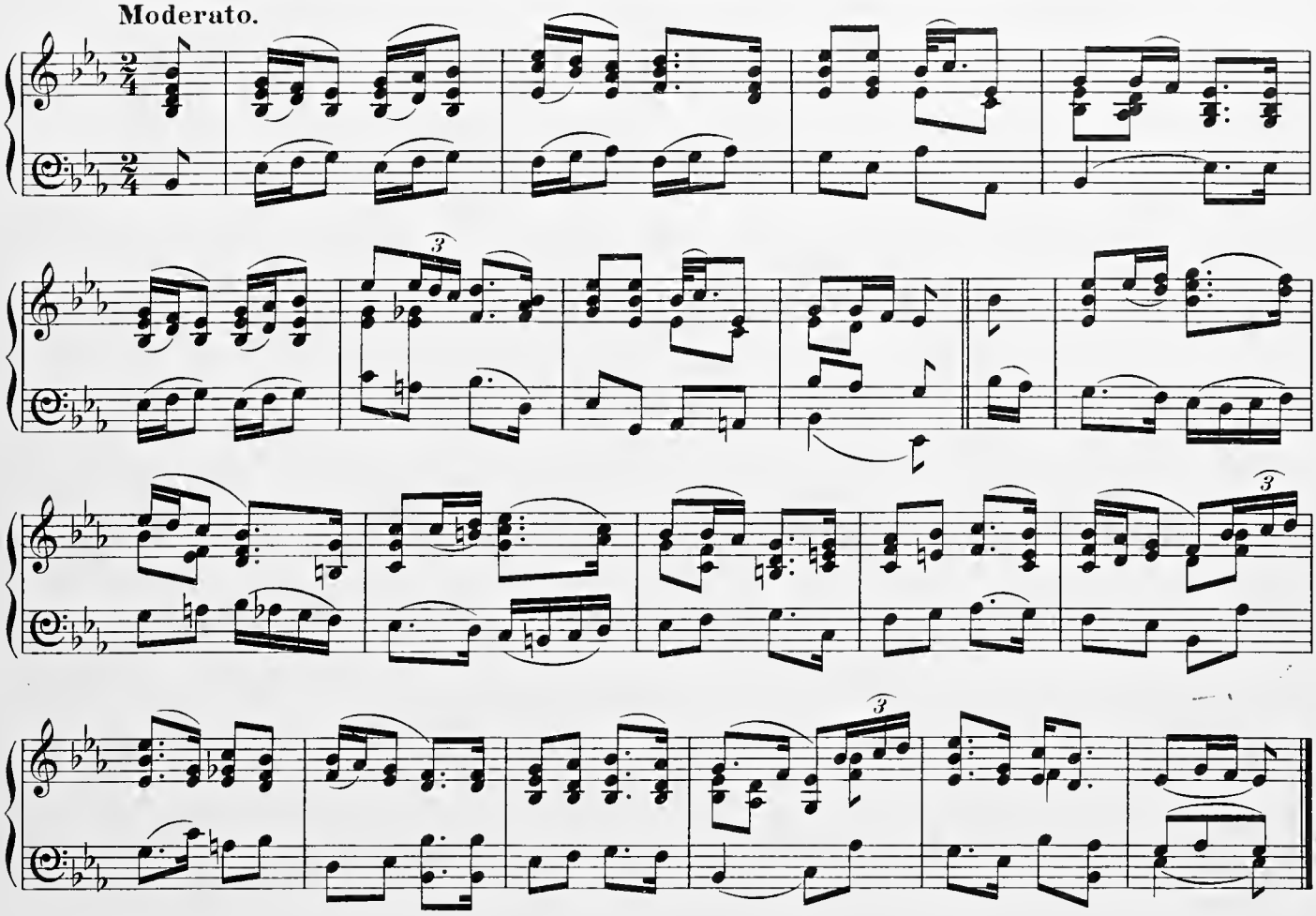
YR ËOS — The Nightingale

Moderato.



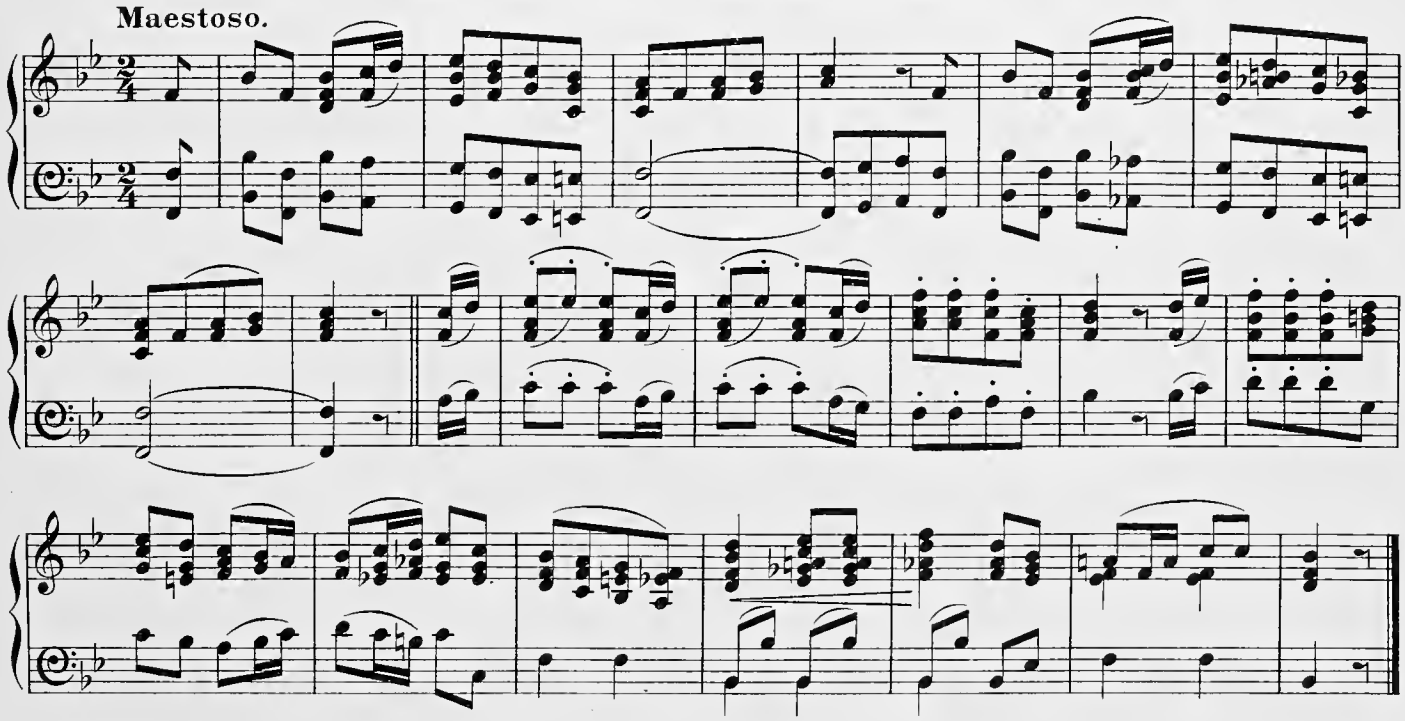
RHYWBETH ARALL I'W WNEUTHUR — Something else to do

Moderato.



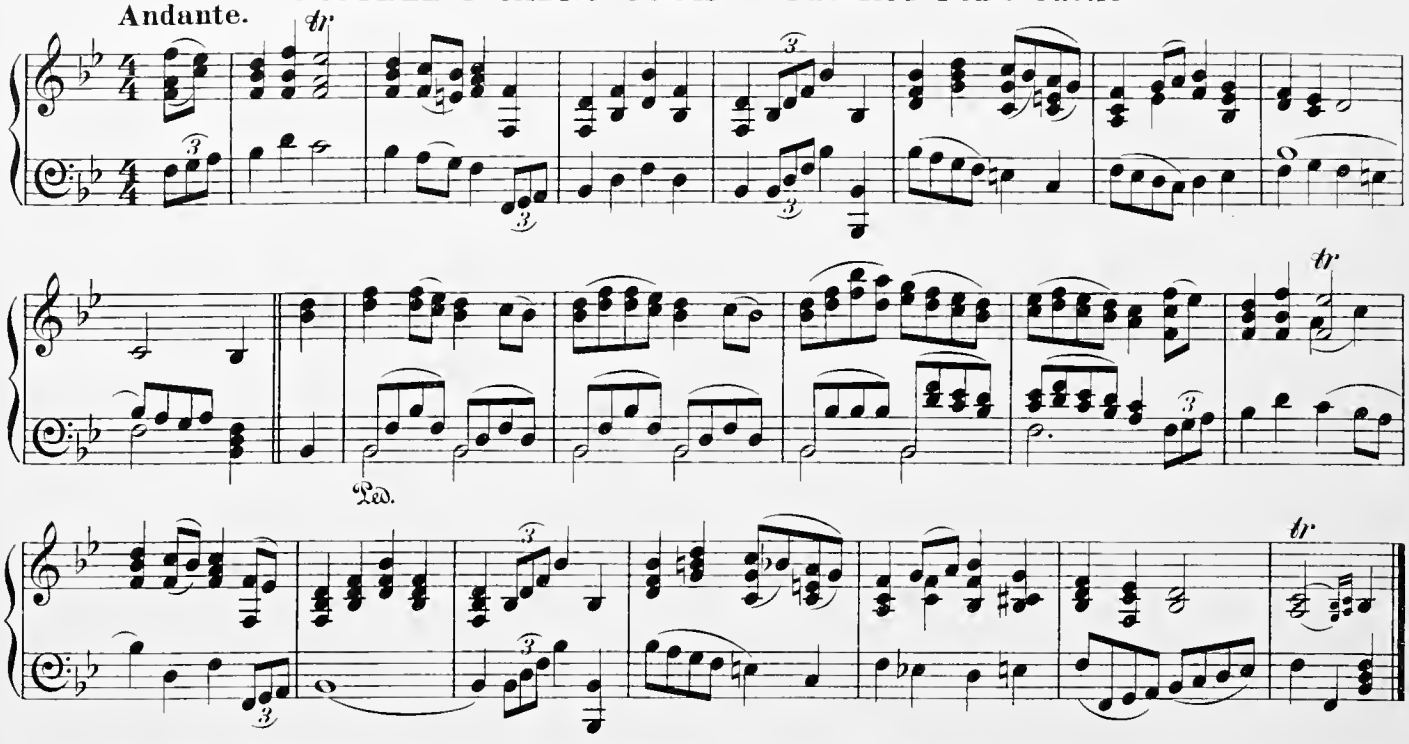
IARLL MOIRA — The Earl of Moira

Maestoso.



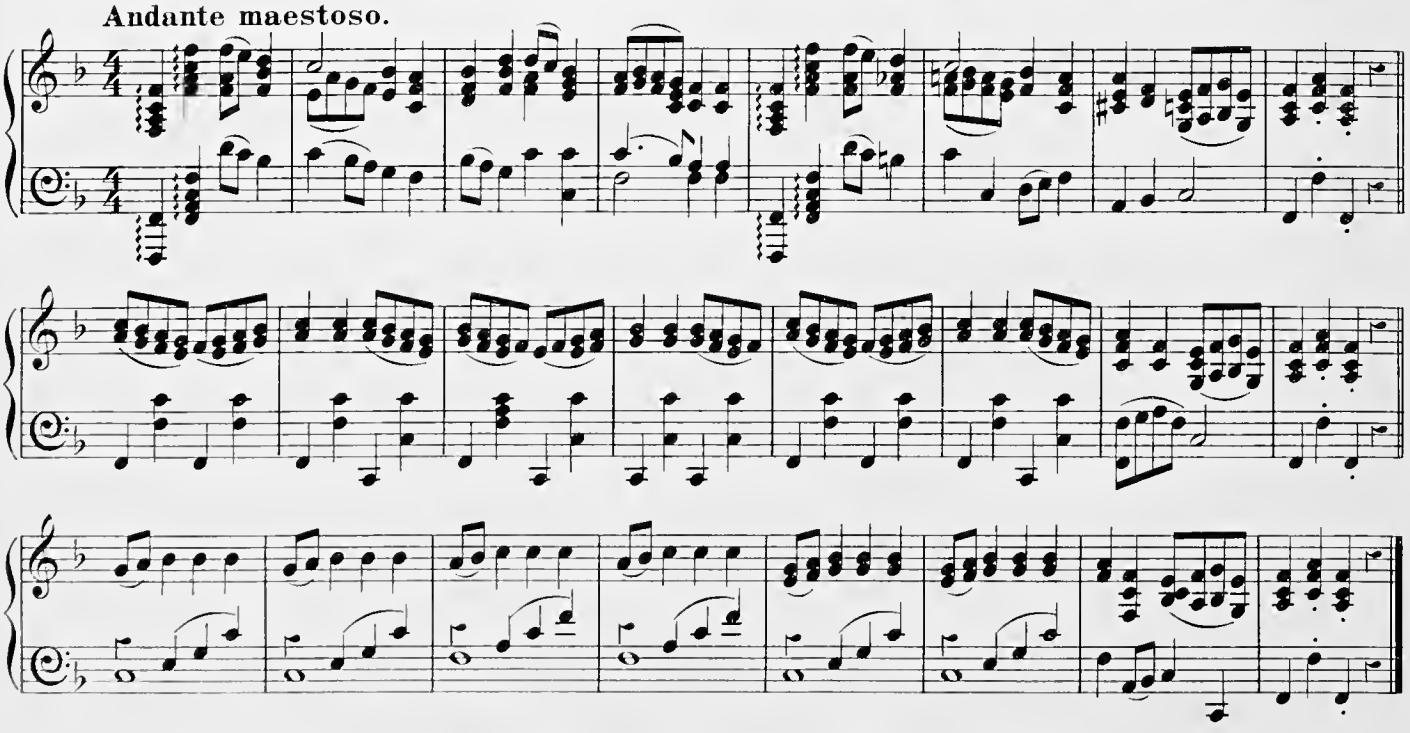
CASTELL Y CADNO CÒCH — The Red Fox's Castle

Andante.



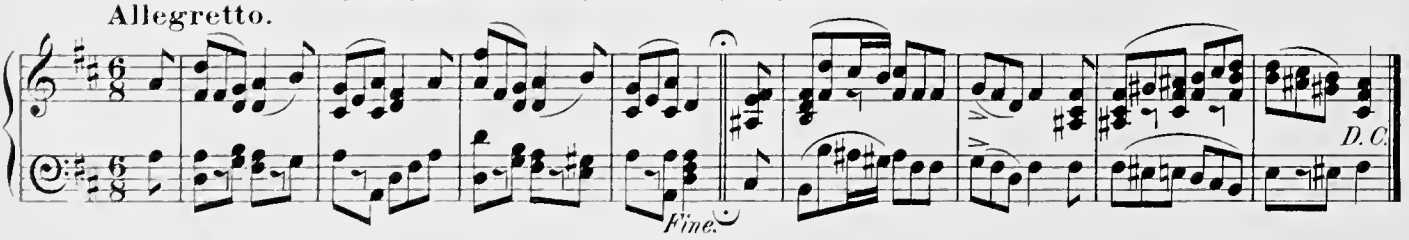
TYCOCH CAERDYDD (PIB-DDAWNS) — The Red House of Cardiff (a pipe-dance)

Andante maestoso.



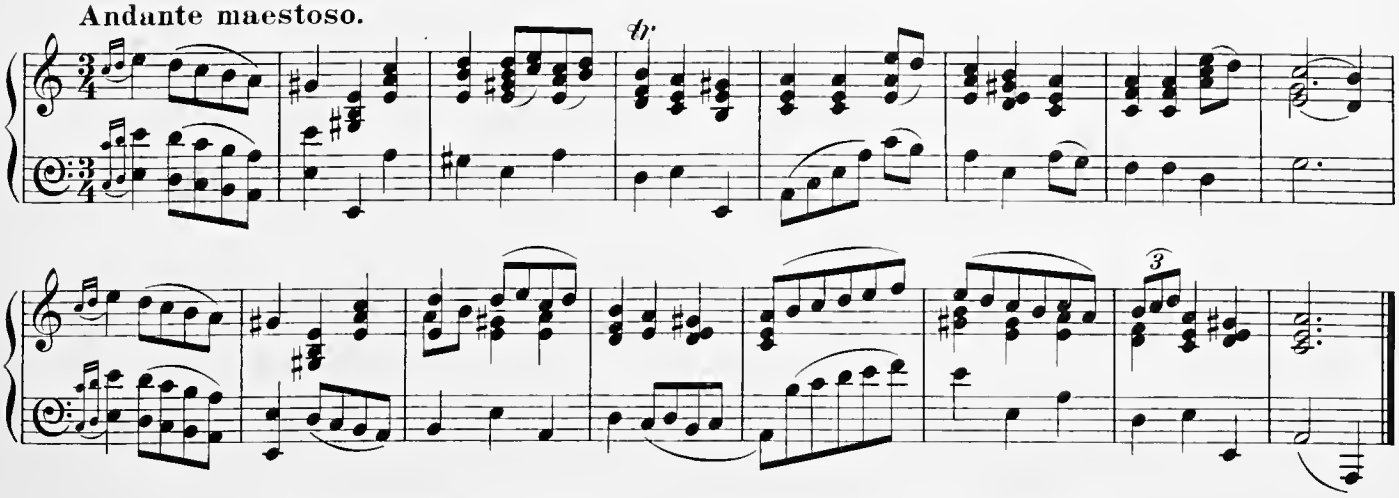
CLEGR YR ŴYDD — The Cackle of the Goose

Allegretto.



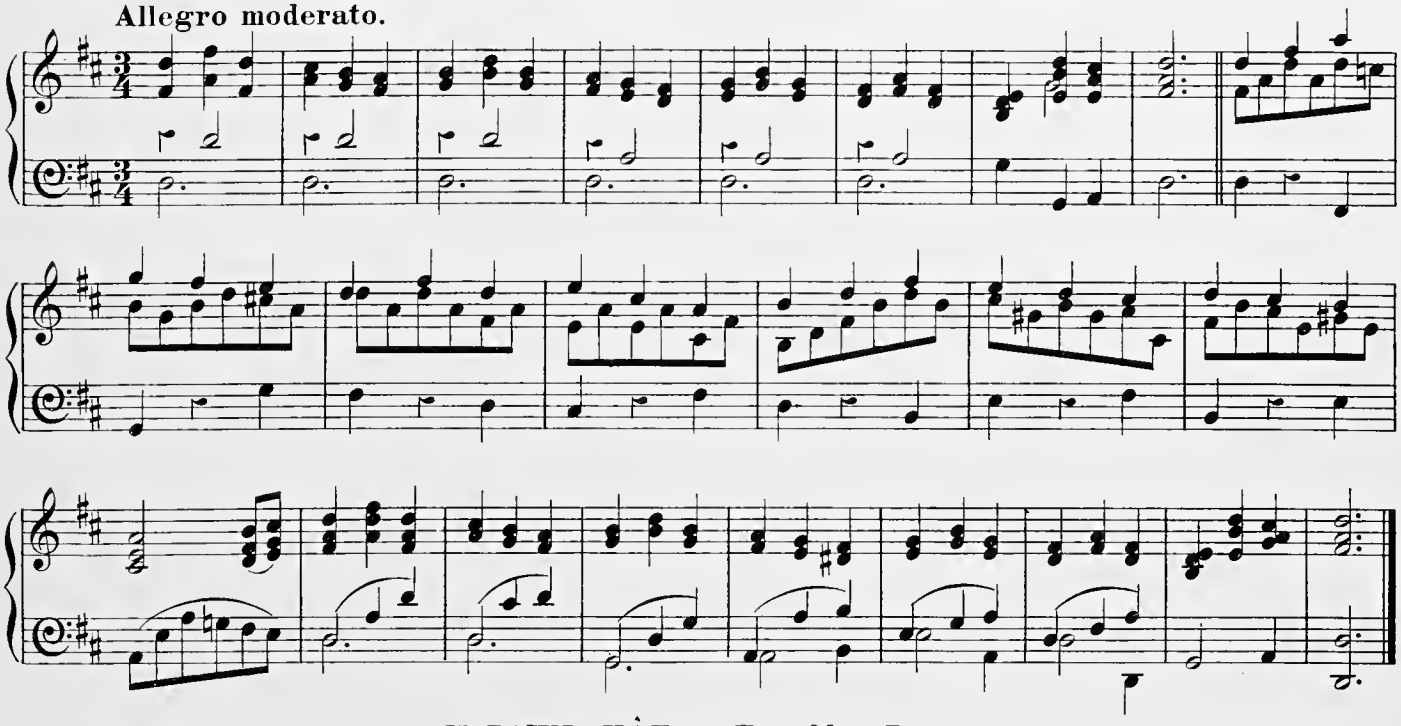
FFARWEL Y CWMNI — The Company's Farewell

Andante maestoso.



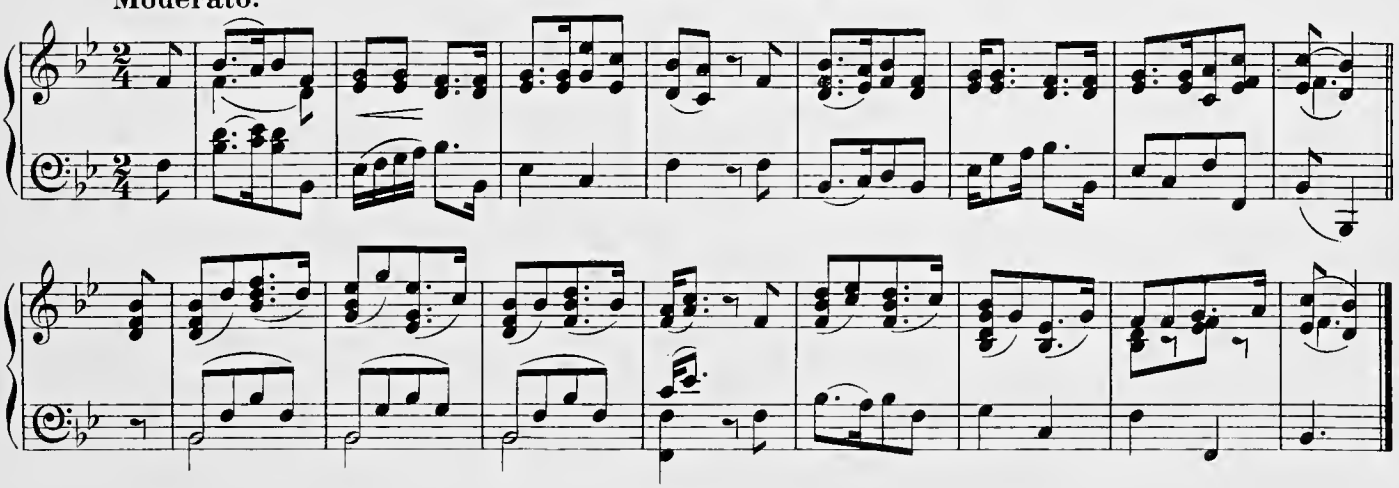
TYWYSOG Y FANEG — The Prince of the Gauntlet

Allegro moderato.

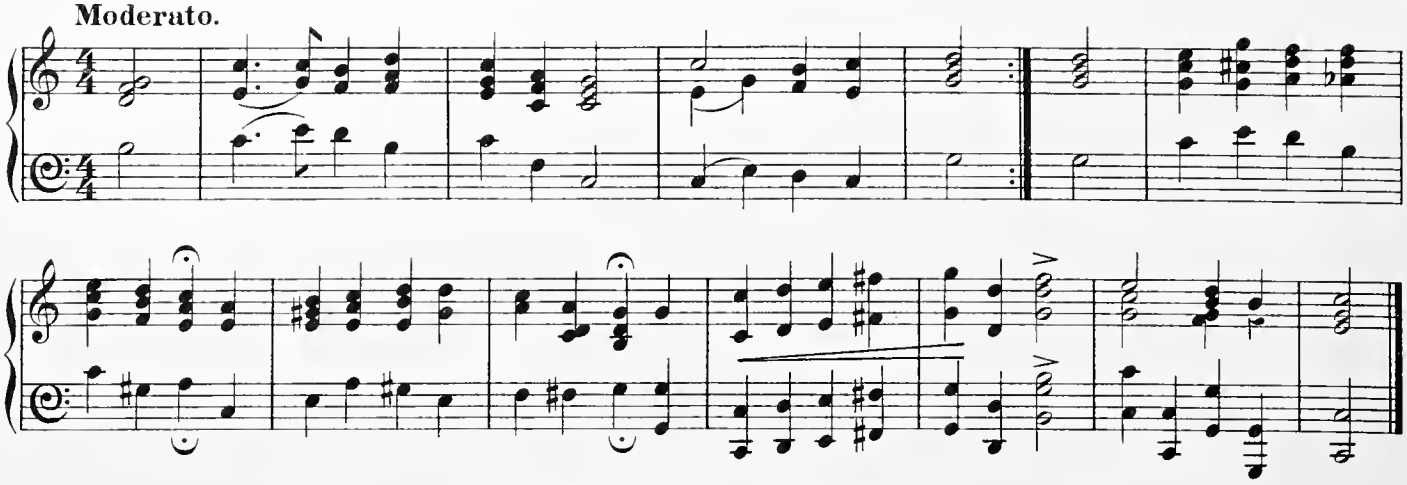


Y PAWL HÂF — The May-Pole

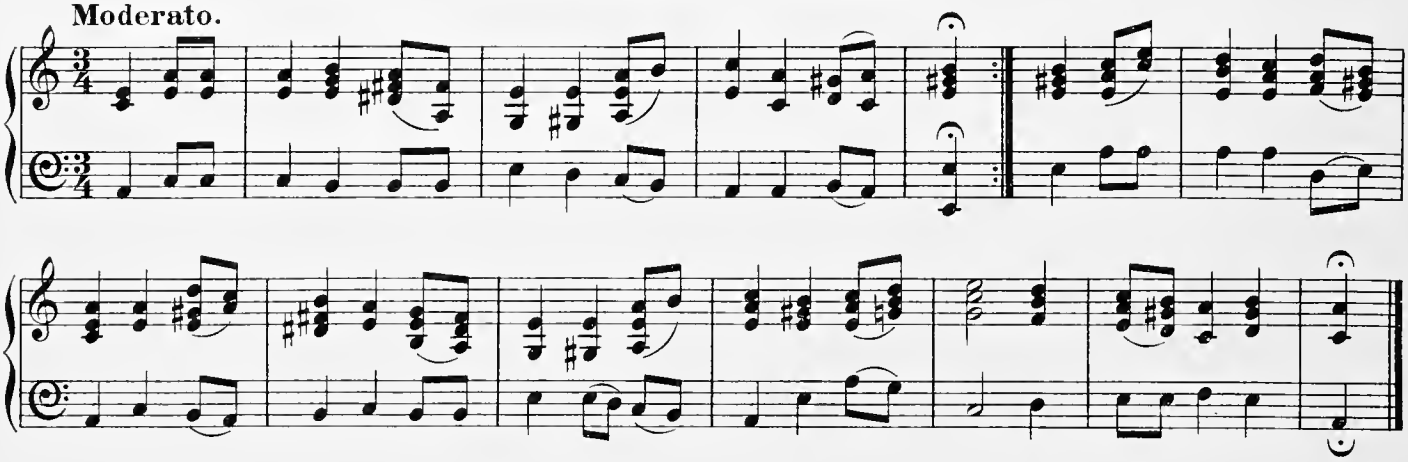
Moderato.



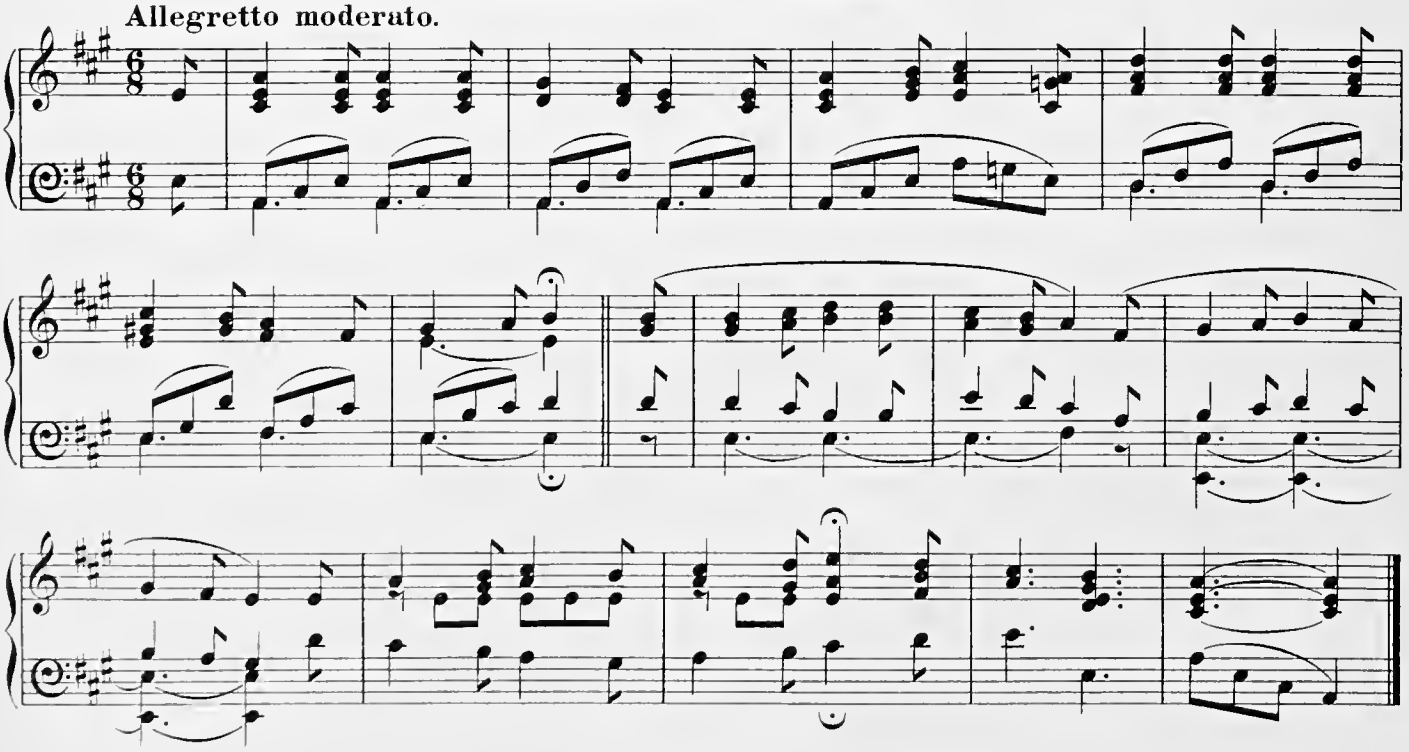
TRYMDER (1) — Sadness (1)



TRYMDER (2) — Sadness (2)

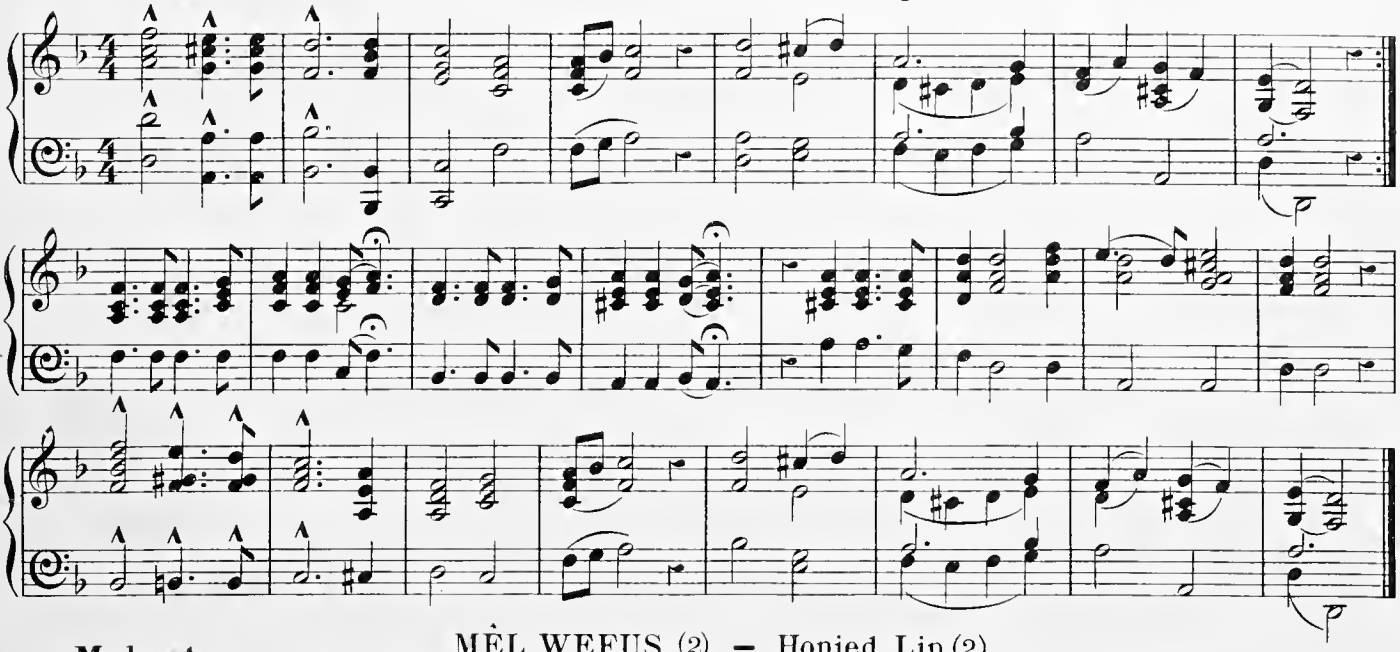


TRYMDER (3) — Sadness (3)



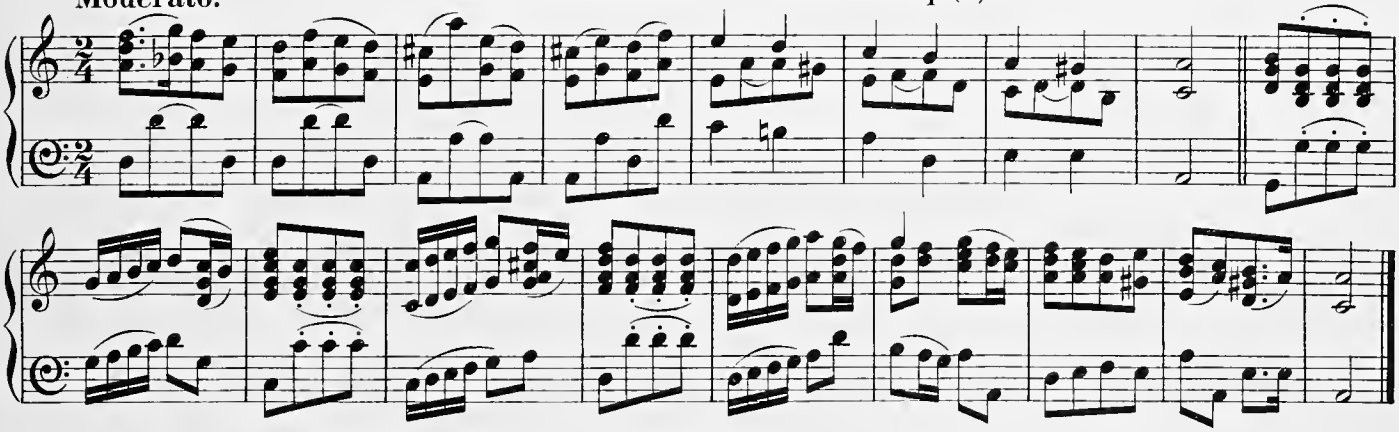
Maestoso.

MÈL WEFUS (1) — Honied Lip (1)



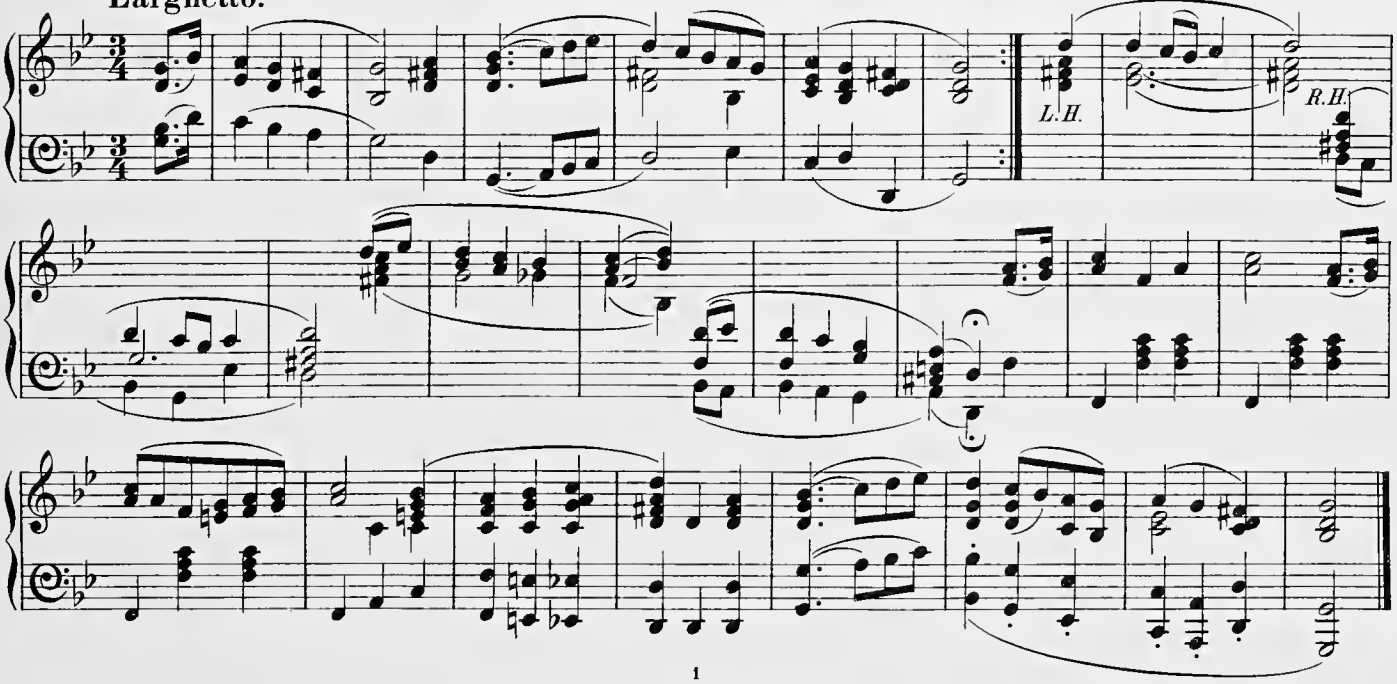
Moderato.

MÈL WEFUS (2) — Honied Lip (2)



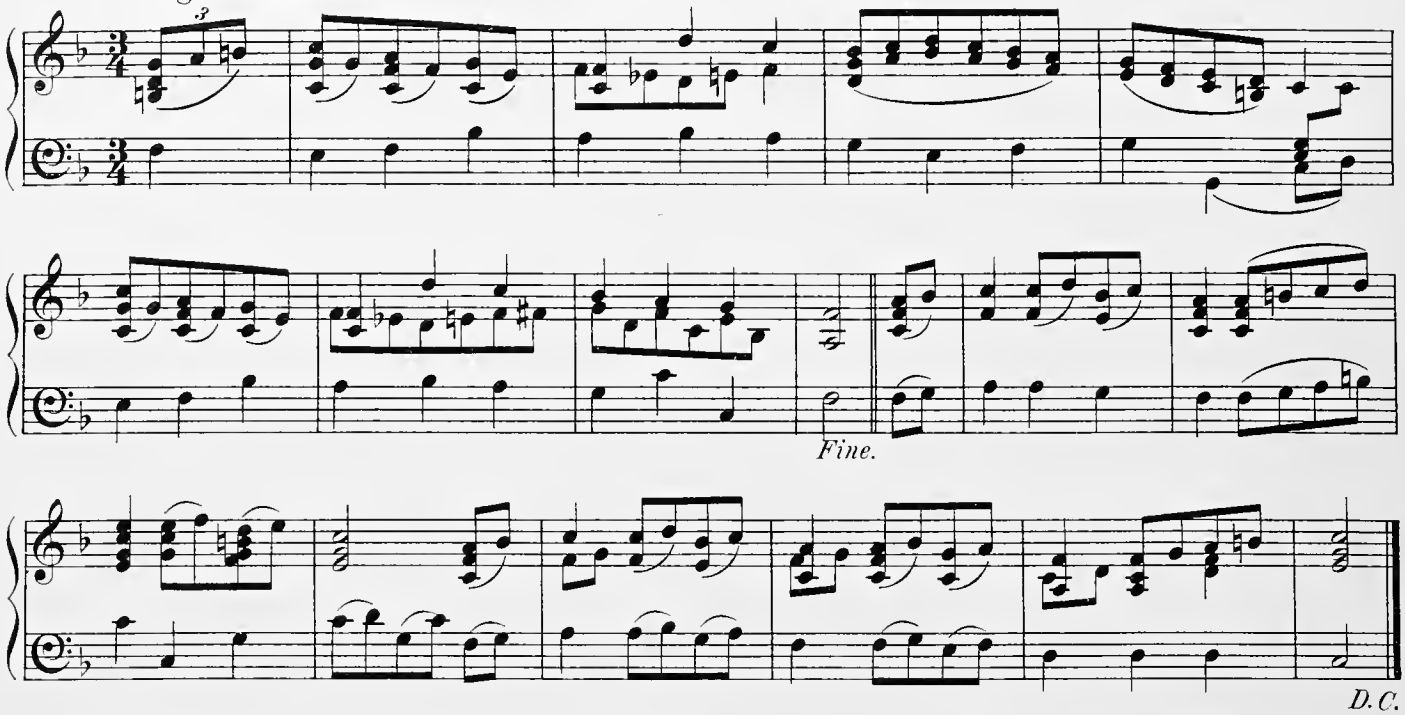
Larghetto.

CONSÈT OWAIN GLYNDWR — Owen Glyndwr's Fancy



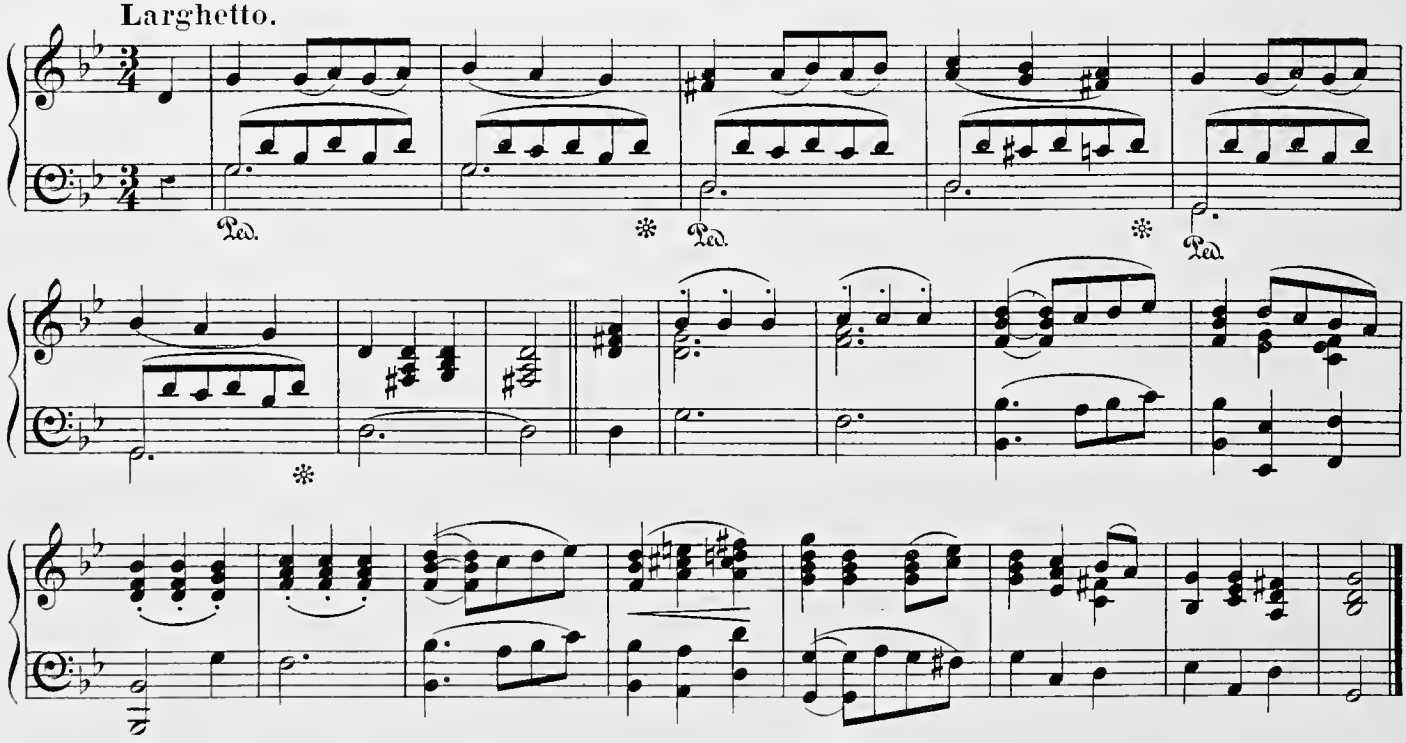
IANTO'R COED – Evan of the Wood

Allegro moderato.



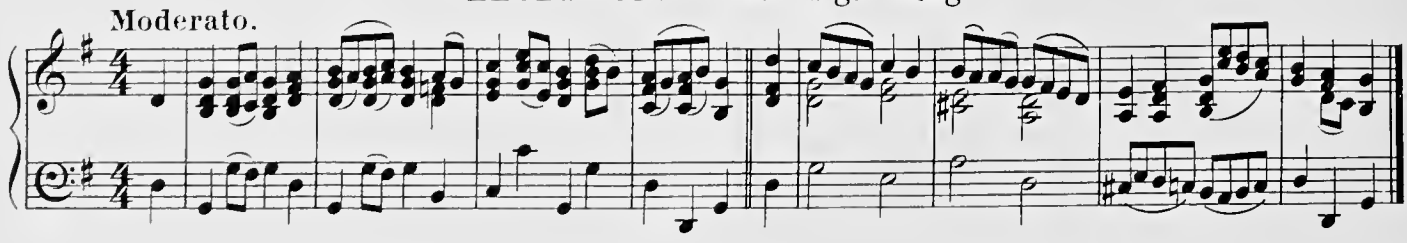
CONSÊT WILLIAM OWAIN, PENCRAIG – William Owen of Pencraig's Fancy

Larghetto.



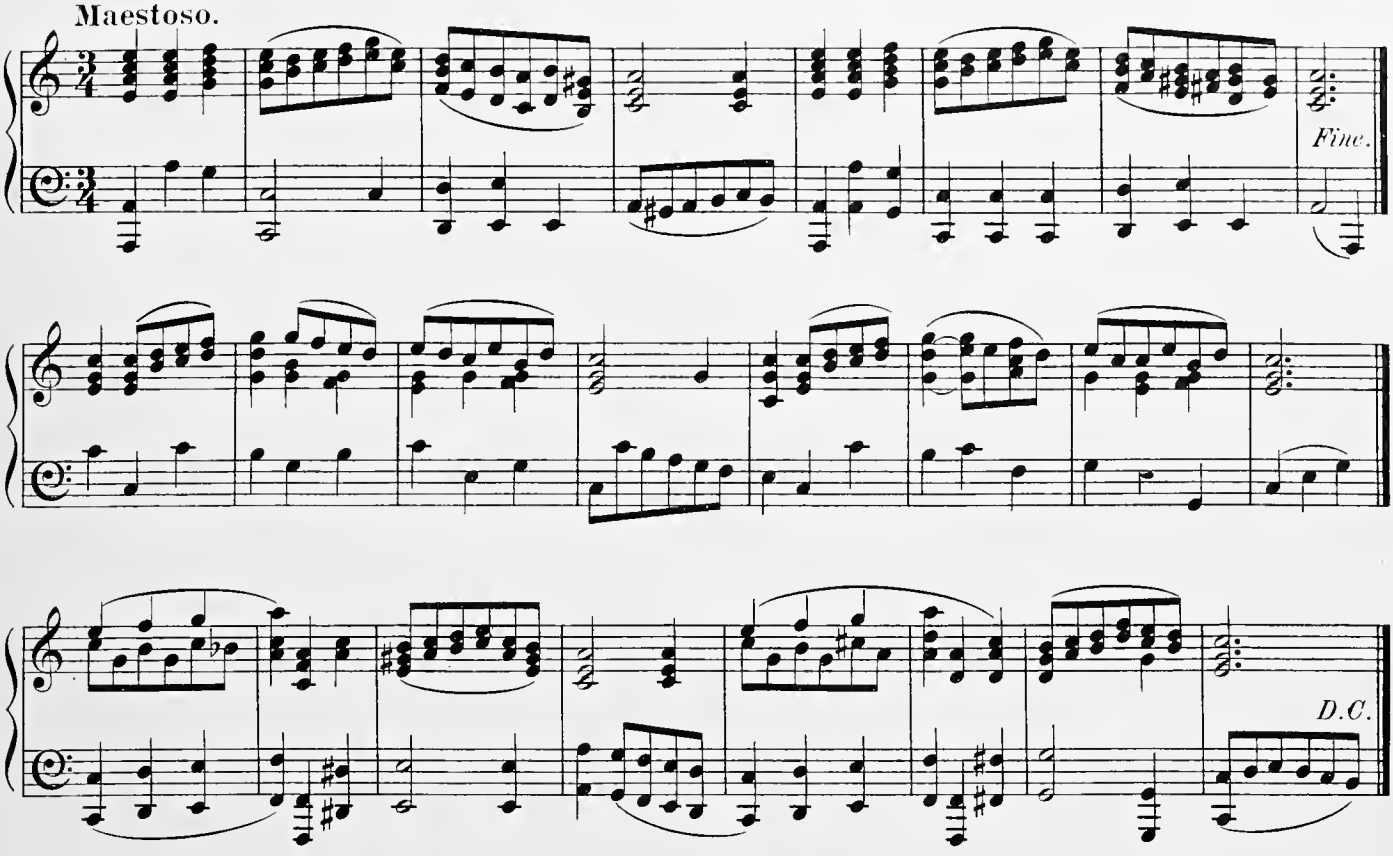
LLOER-GÂN – Moonlight Song

Moderato.



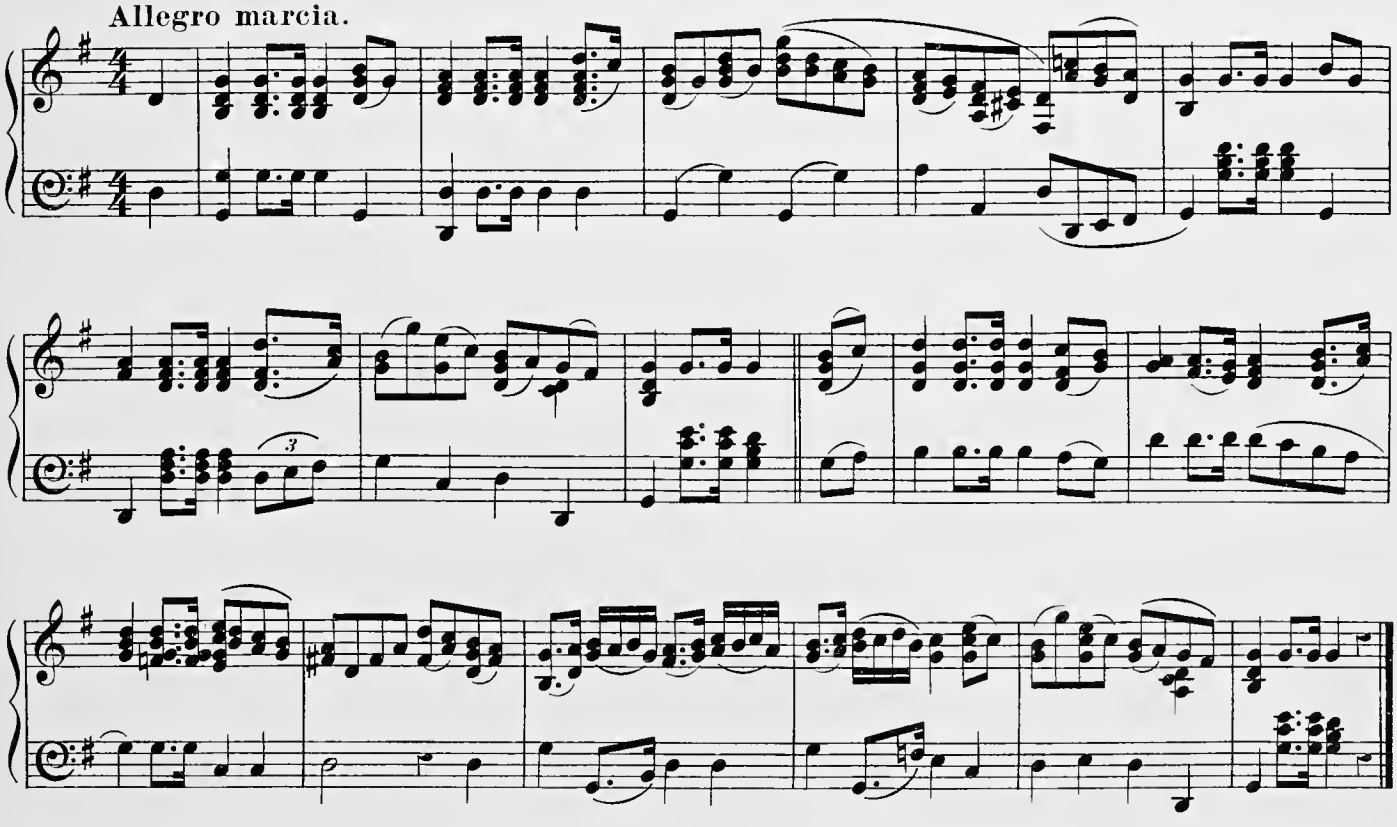
CONSÊT GRIFFITH ROWLAND Y CRYTHOR — Griffith Rowland the Crowder's Fancy

Maestoso.



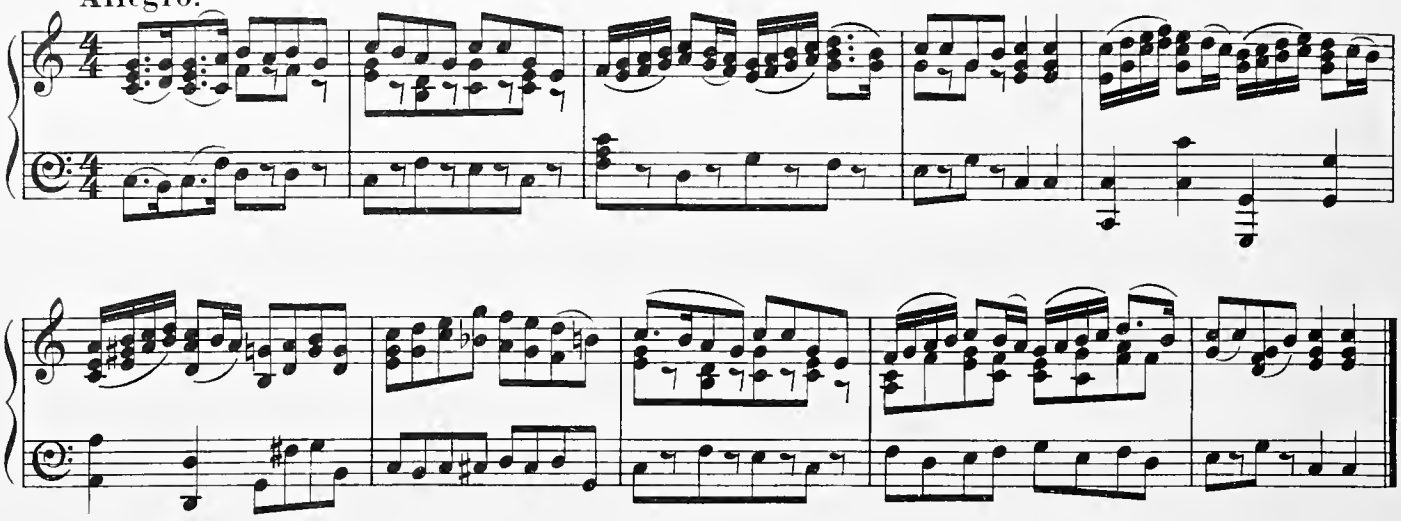
YMDAITH CAERFFILI — Caerphilly March

Allegro marcia.



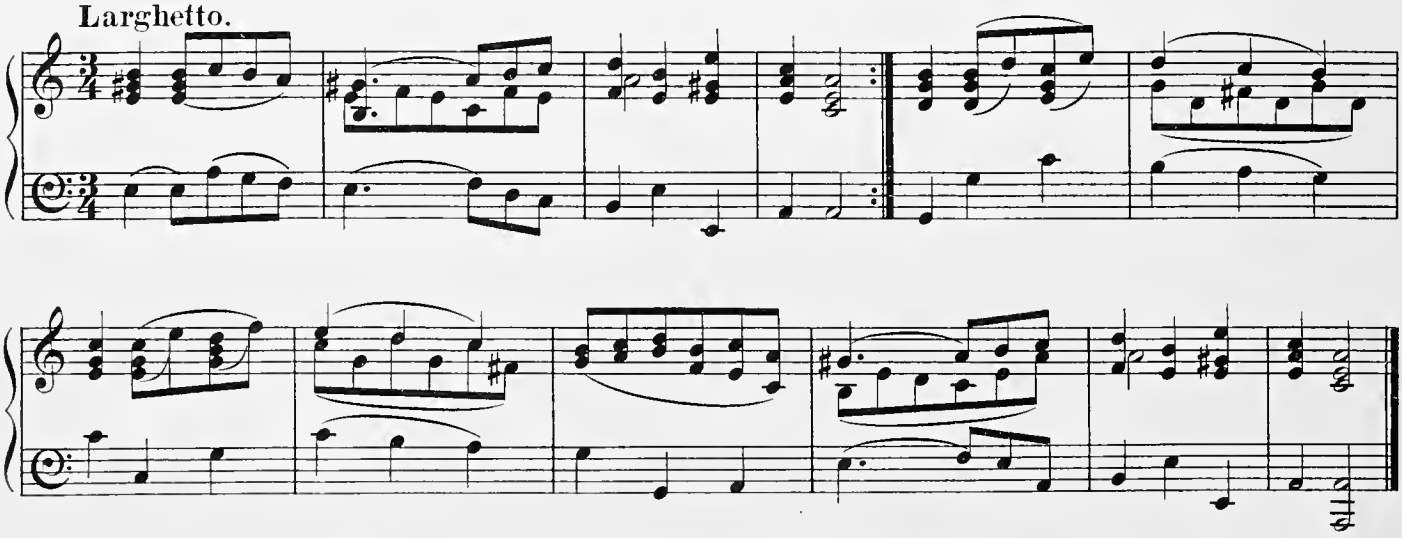
CODIAD YR HEDYDD MAWR — The great Rising of the Lark

Allegro.



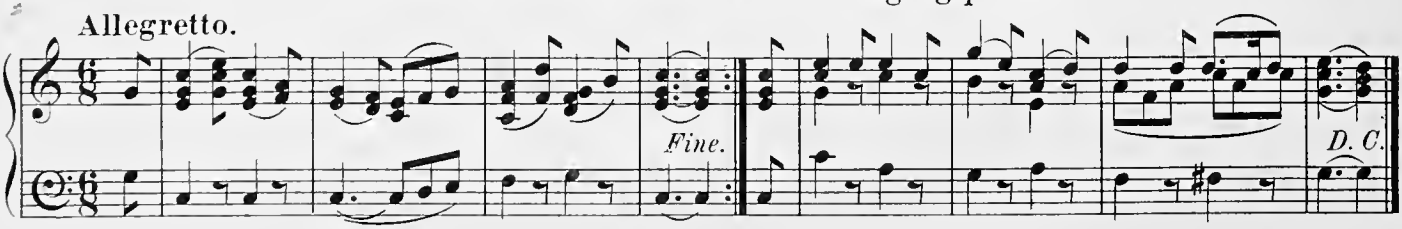
CWYMPIAD Y DAIL — The Fall of the Leaf

Larghetto.



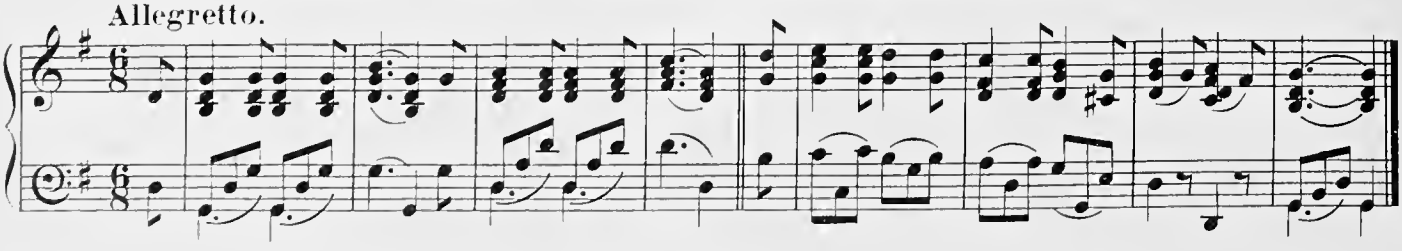
AFIAETH HIRAETHLYM — O longing pleasure

Allegretto.



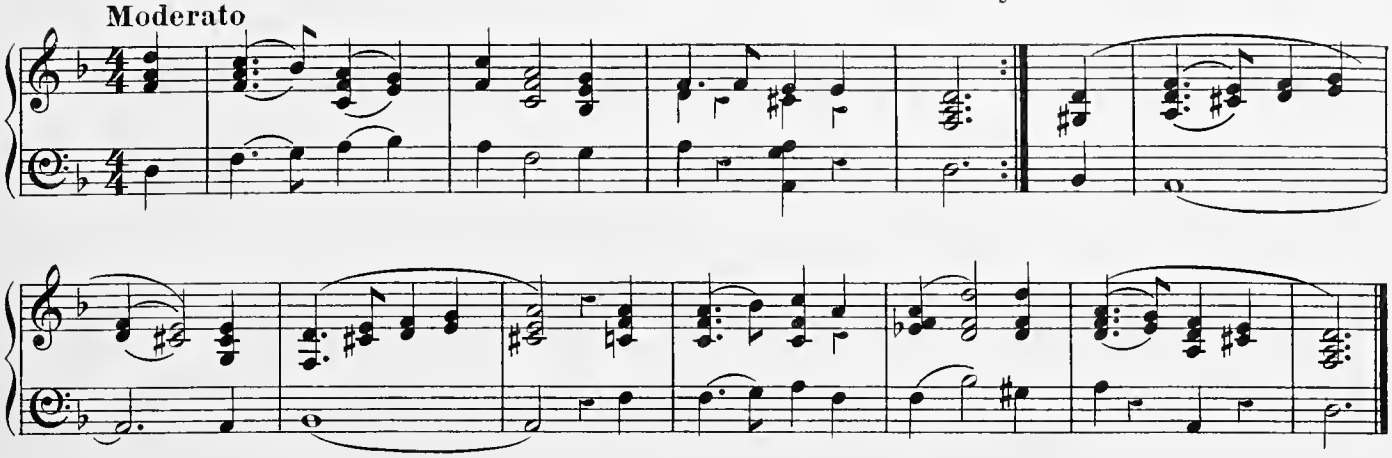
SUO-GÂN NELI MORGAN — Nellie Morgan's Lullaby

Allegretto.



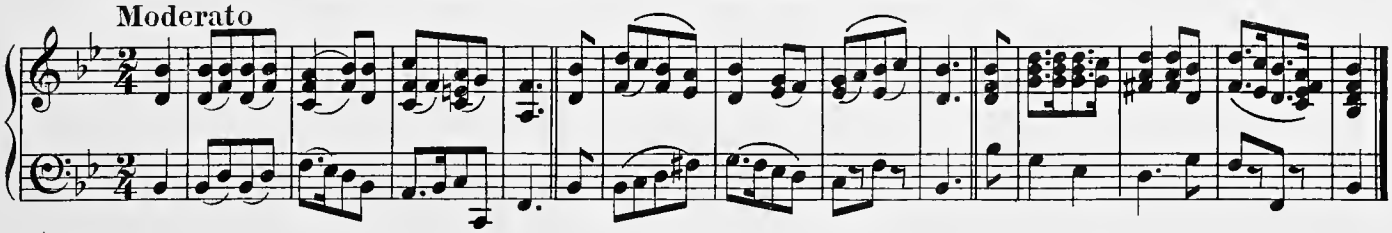
LLANCIAU'R ERYRI — The Lads of Eryri

Moderato



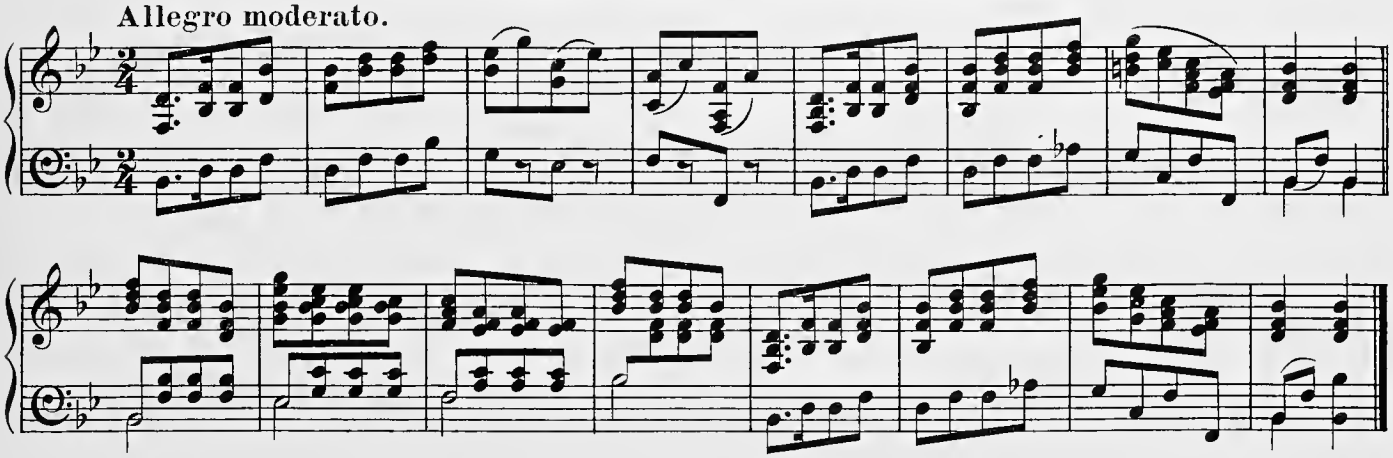
MWYNEN CYMRU — The Gentle Lass of Wales

Moderato



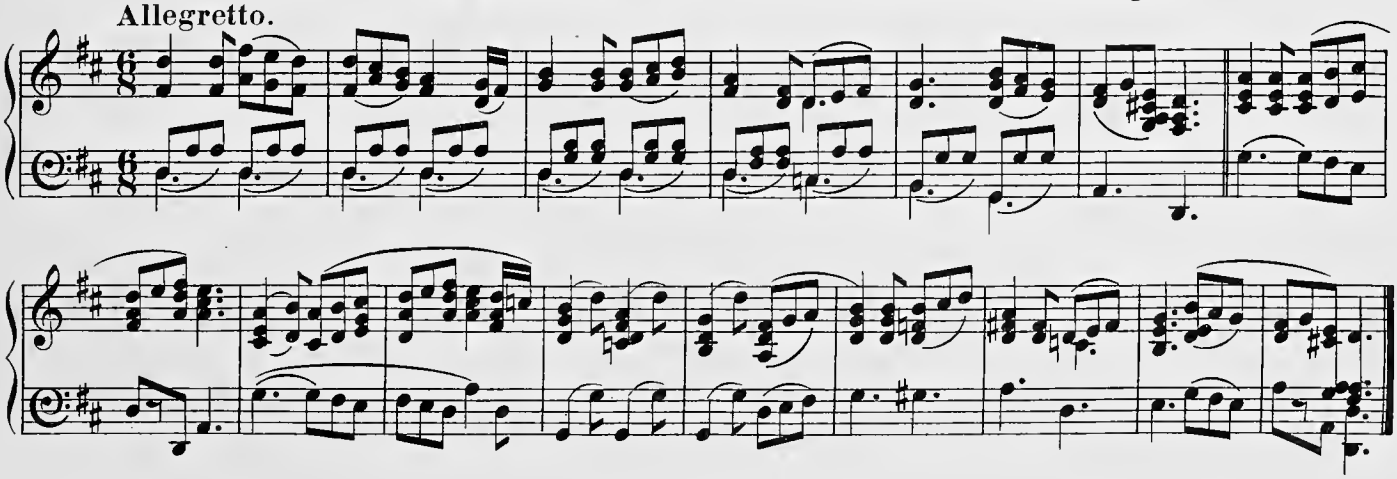
DAFYDD IFAN TOMOS — Thomas David Evan

Allegro moderato.



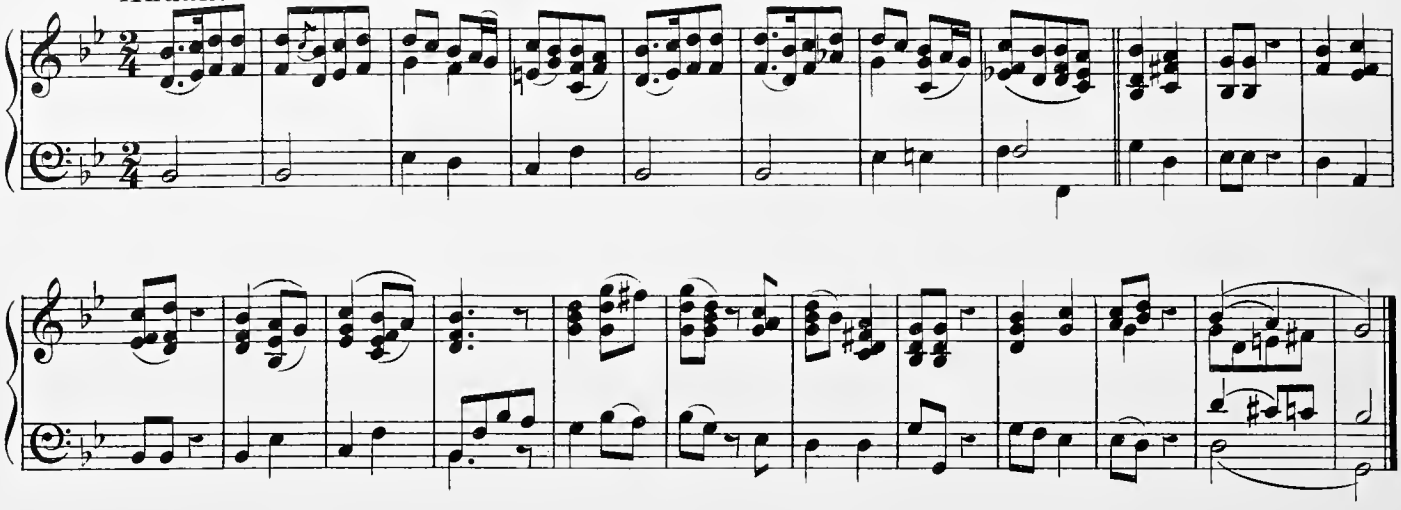
GWYN GALCH MORGANWG — The White Lime of Glamorgan

Allegretto.



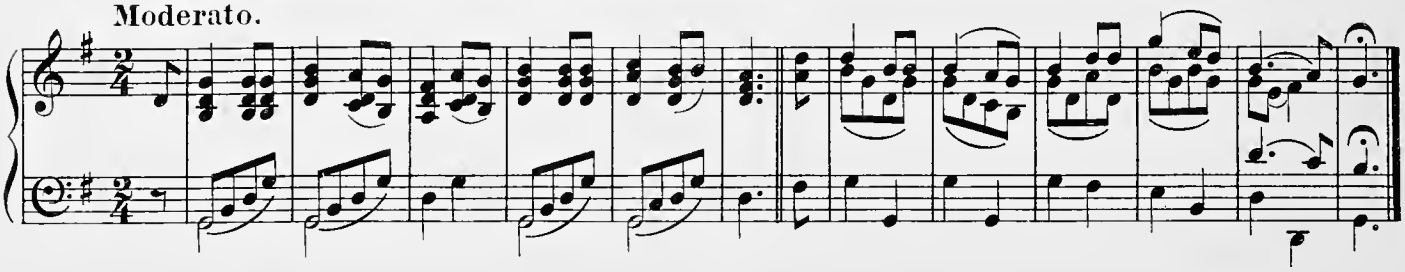
MWYN SUSANNA — Gentle Susannah

Andante.



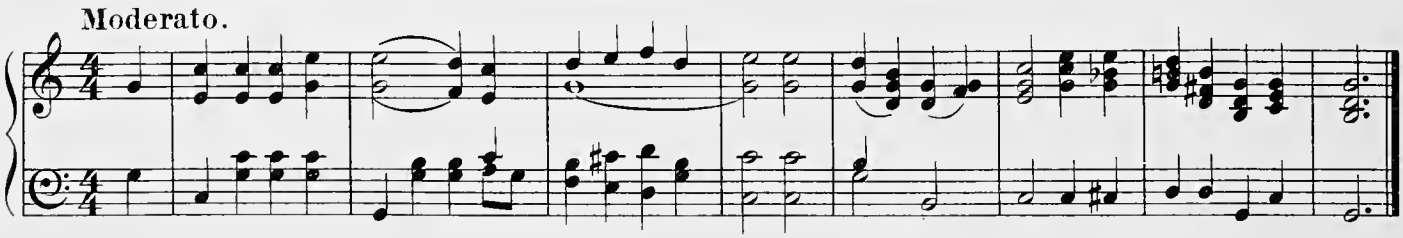
MAE GENYF DŶ NEWYDD I'W GODI — I have a new house to build

Moderato.



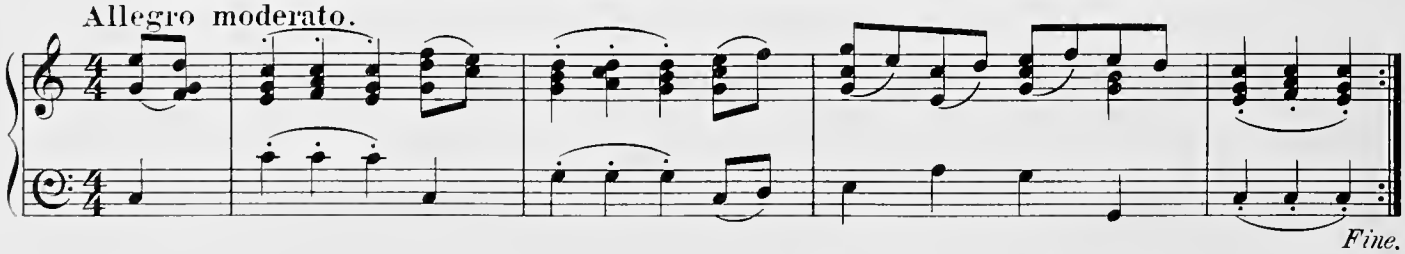
MI FUM YN CARU LODES — I have been courting a lass

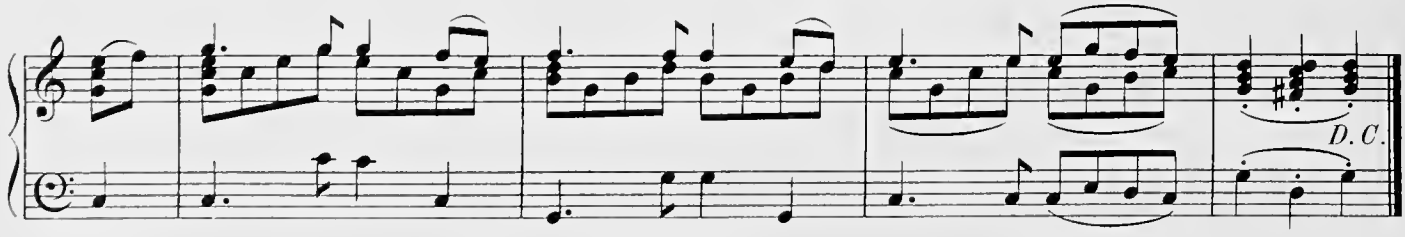
Moderato.



YMDEITHDÔN GWYR Y BERMO — The March of the Men of Barmouth

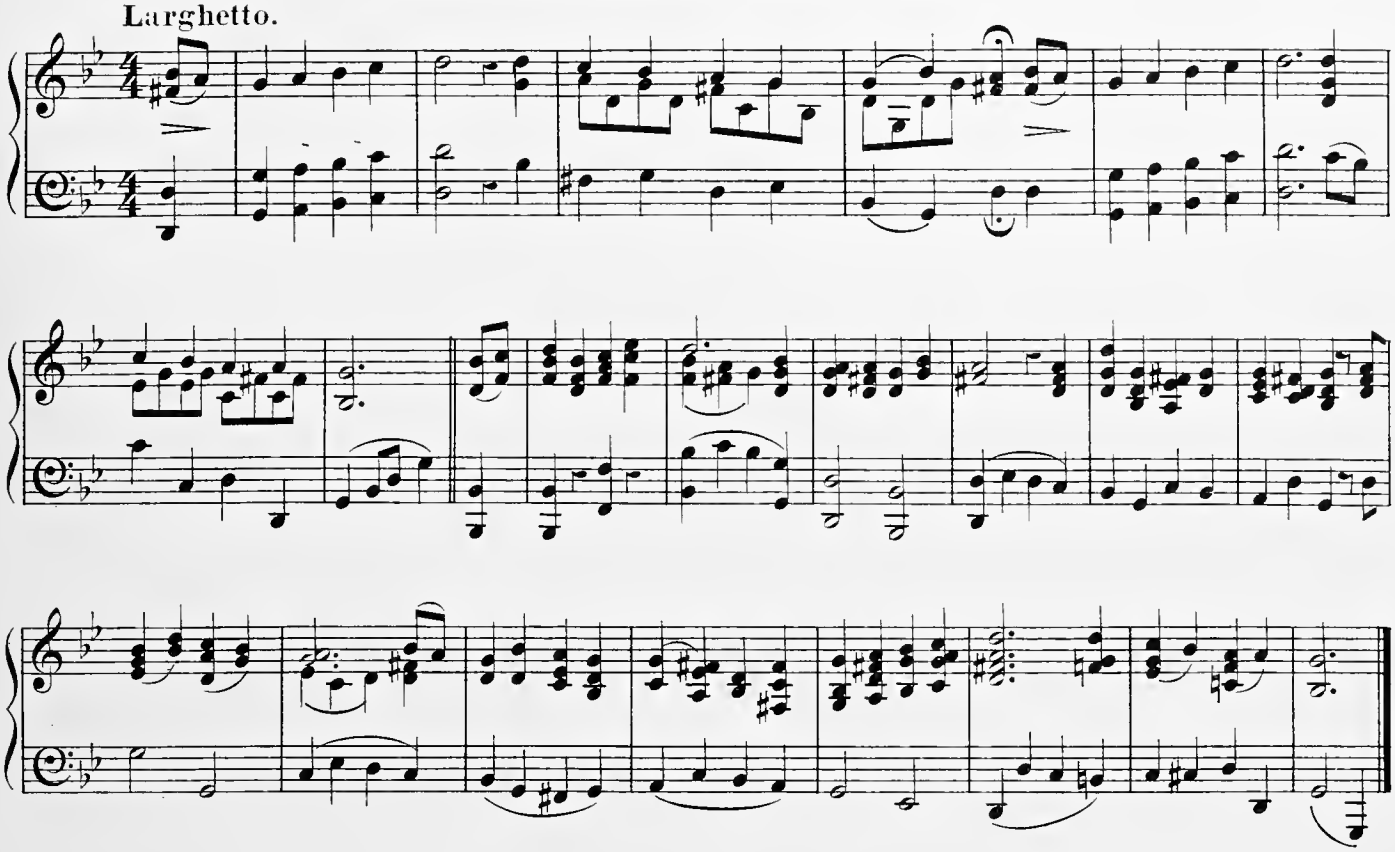
Allegro moderato.





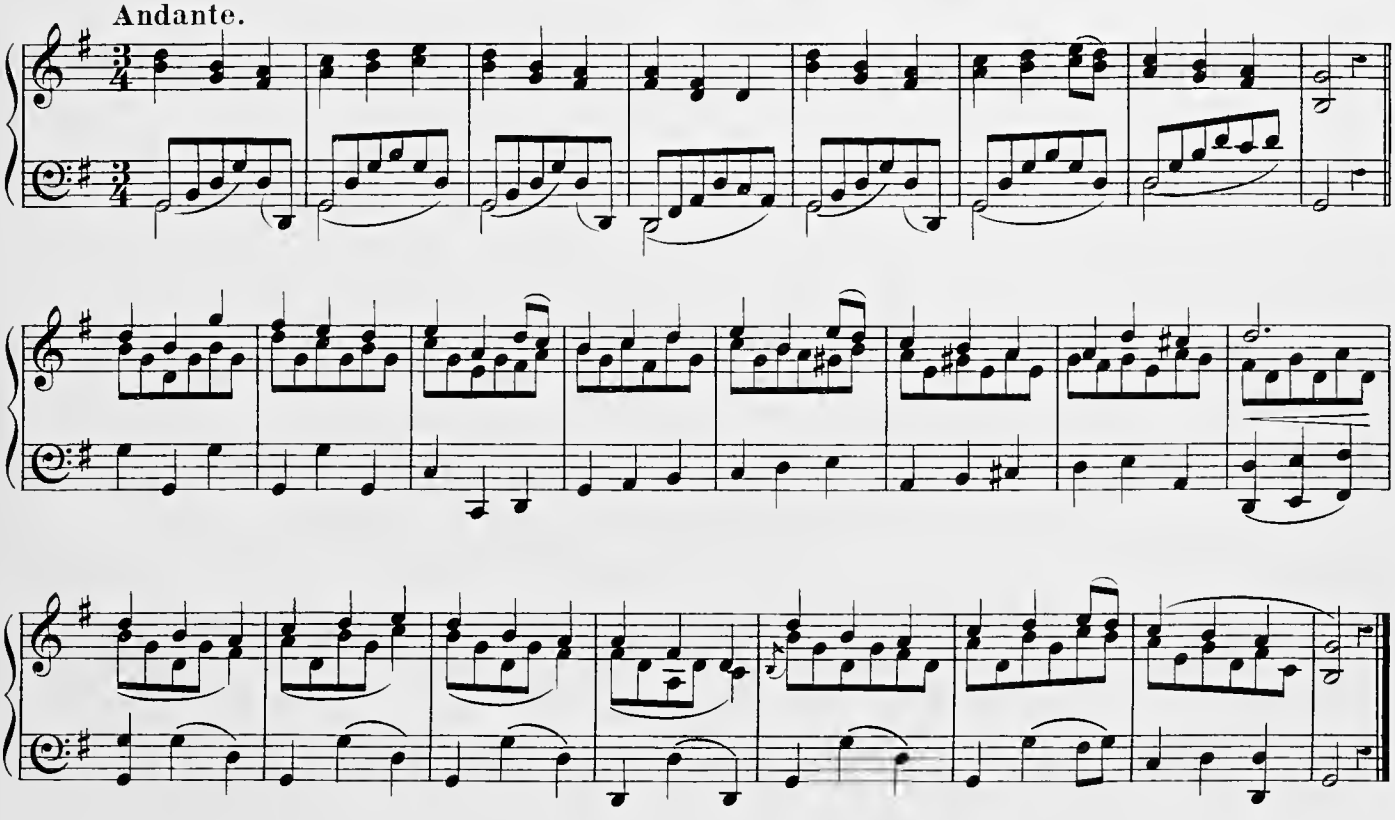
Y GALON LAWEN — The Merry Heart

Larghetto.



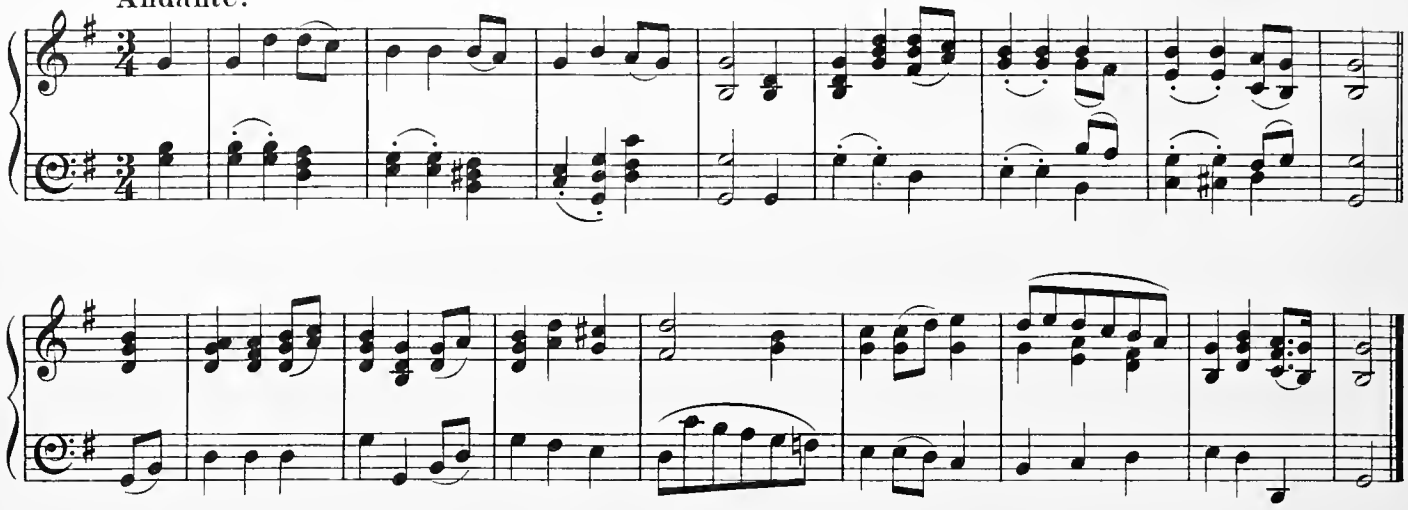
NÎTH MEGAN — Margaret's Niece

Andante.



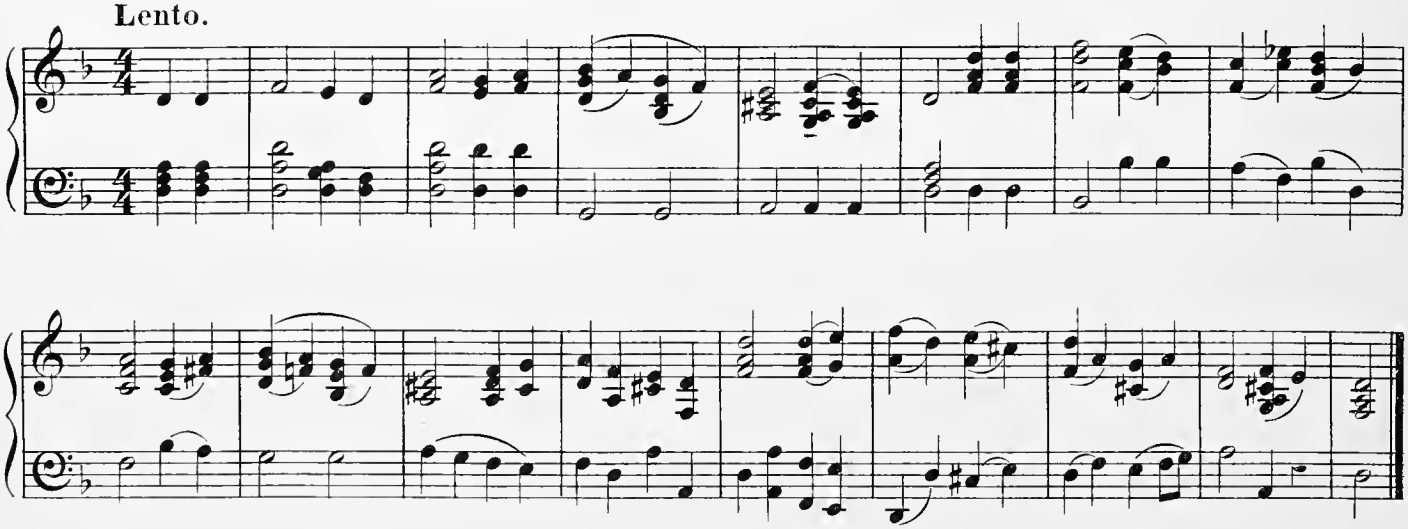
GLASIAD Y DYDD — The Grey Morn of Day

Andante.



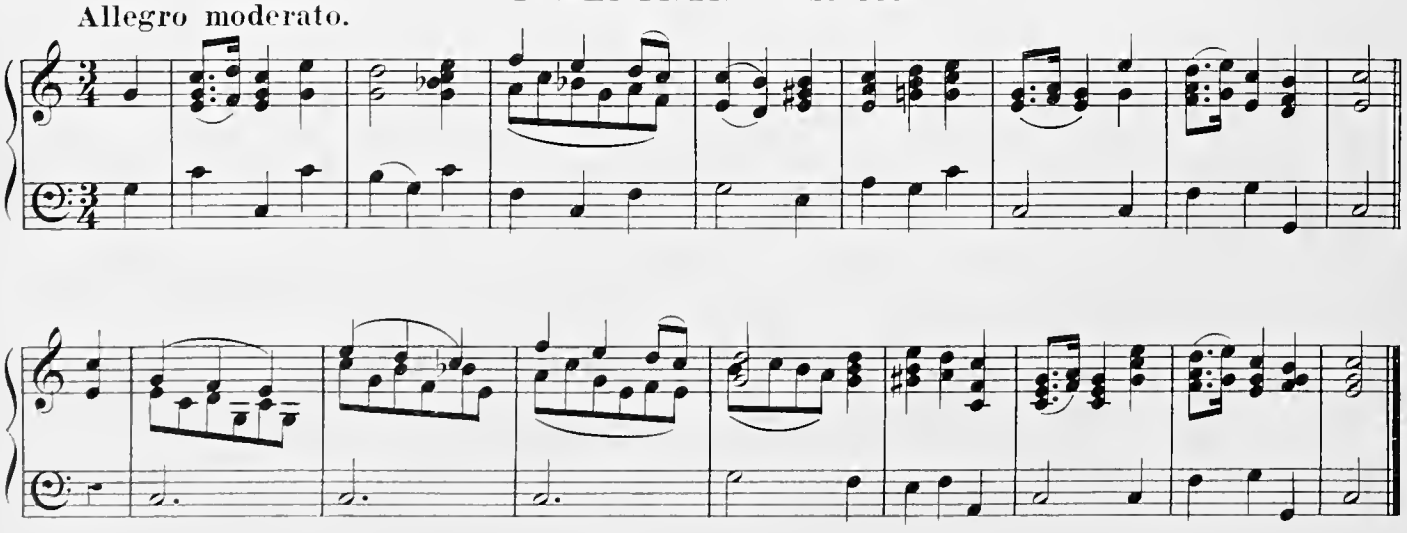
Y FENYW FWYN — The Gentle Woman

Lento.



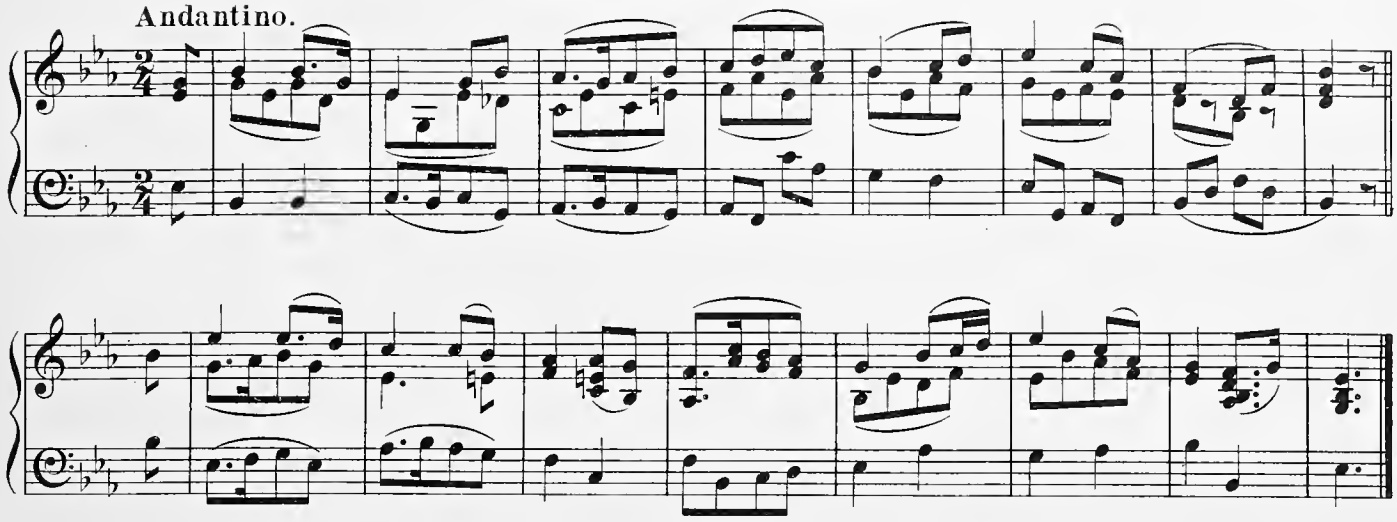
Y WENYNEN — The Bee

Allegro moderato.



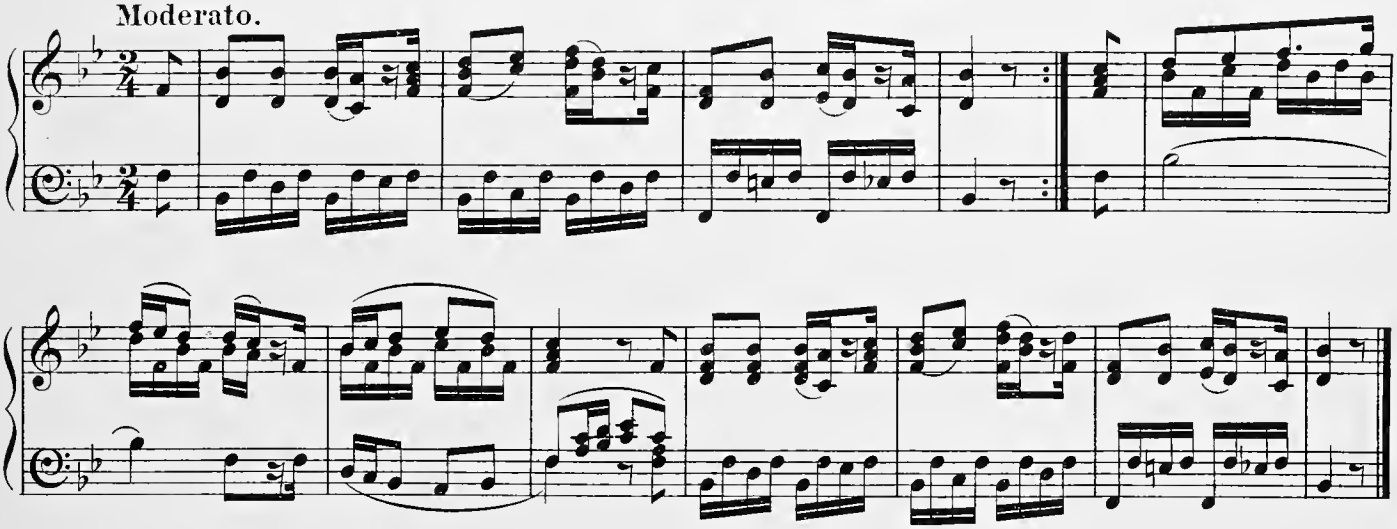
GWENLLIAN — Gwenllian

Andantino.



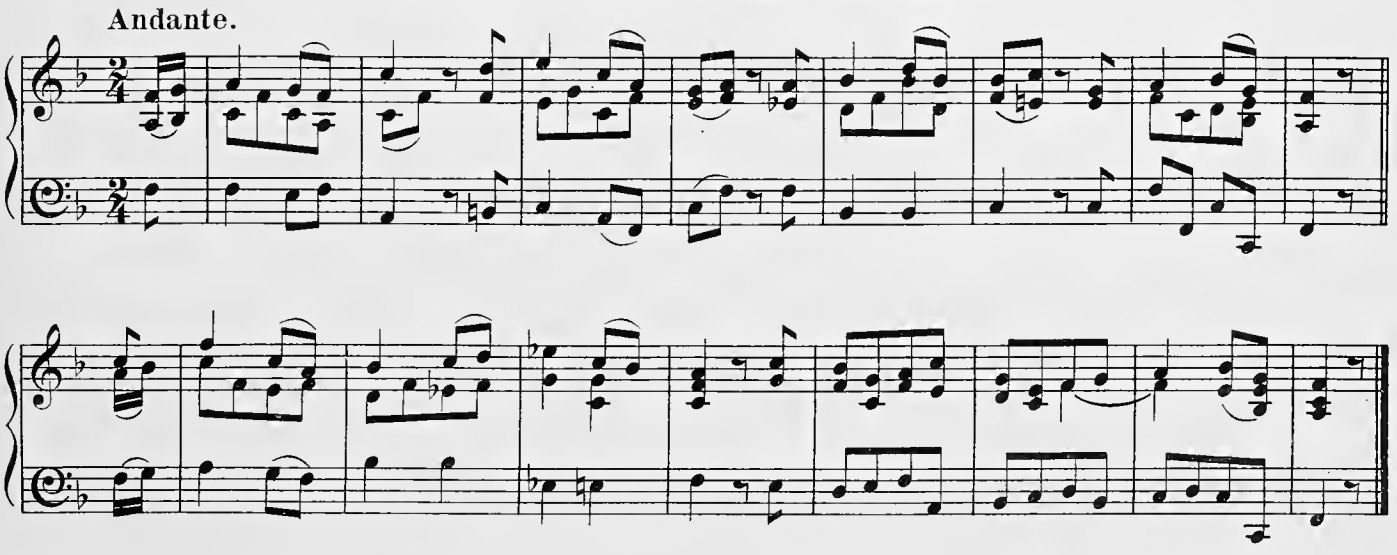
Y GLASBREN — The Sapling

Moderato.



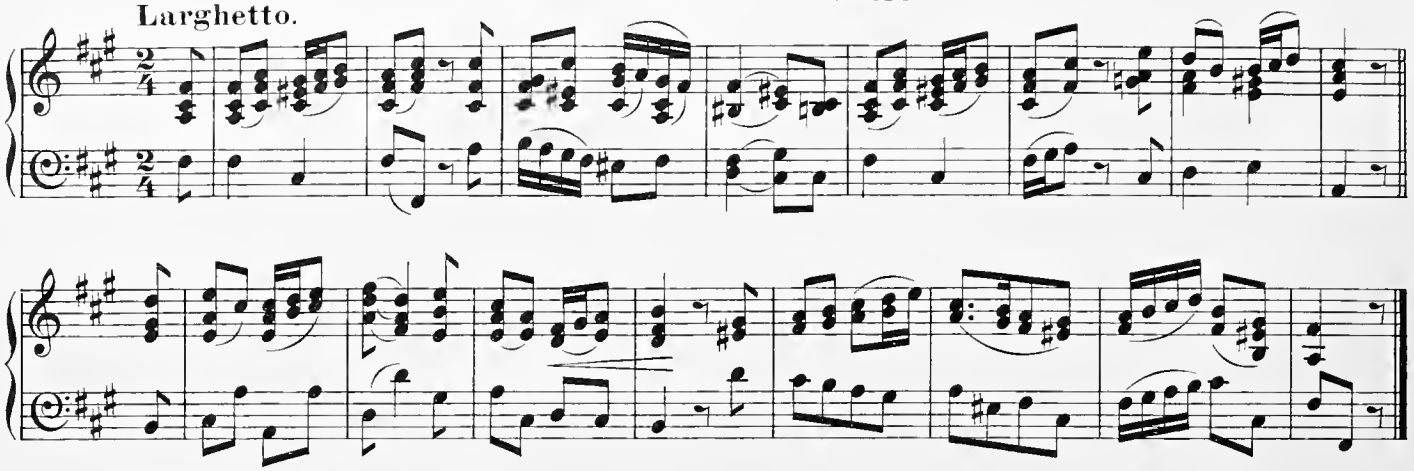
Y FERCH FWYN — The Gentle Maid

Andante.



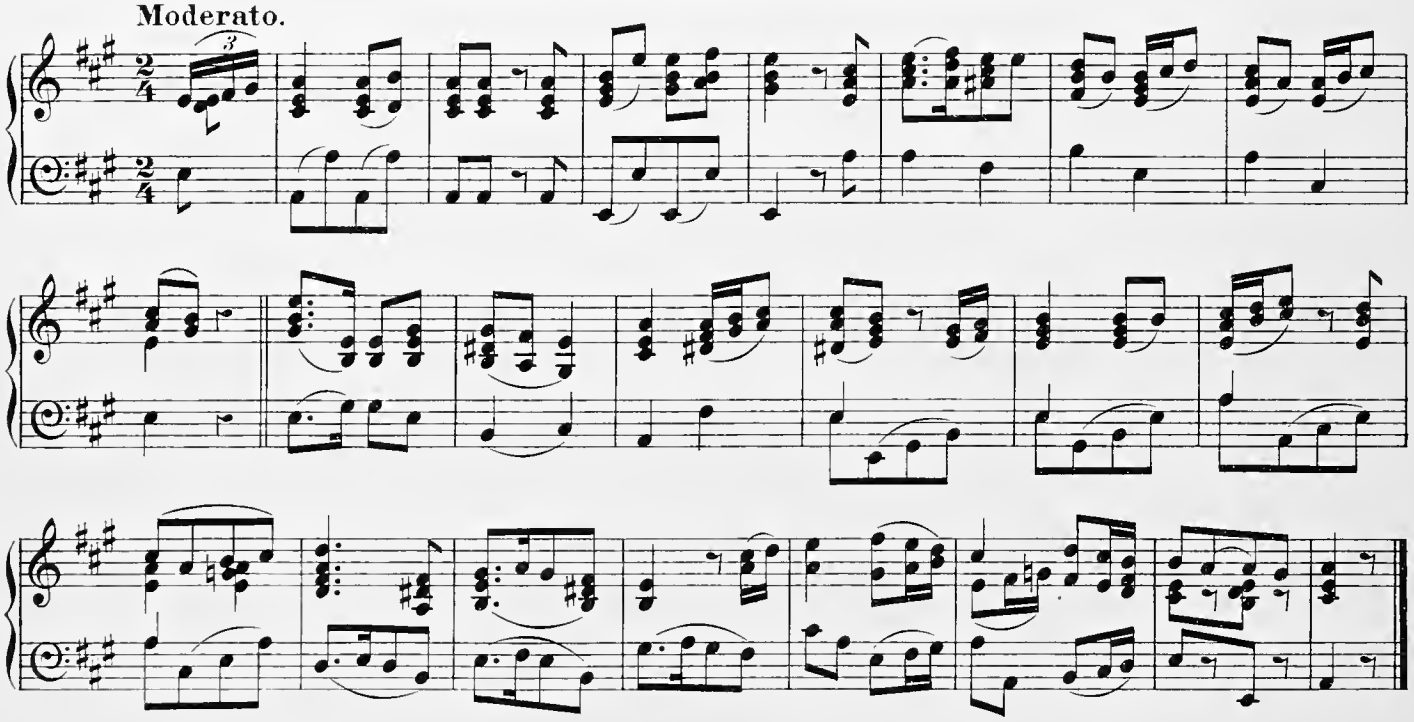
Y TYRAU — The Towers

Larghetto.



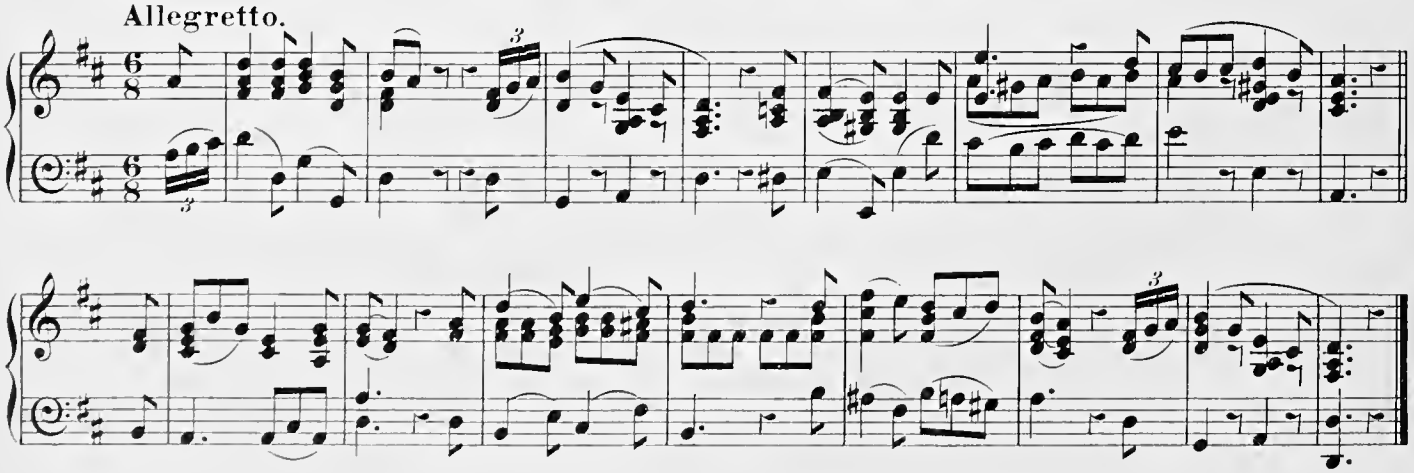
BREUDDWYD ARALL — Another Dream

Moderato.



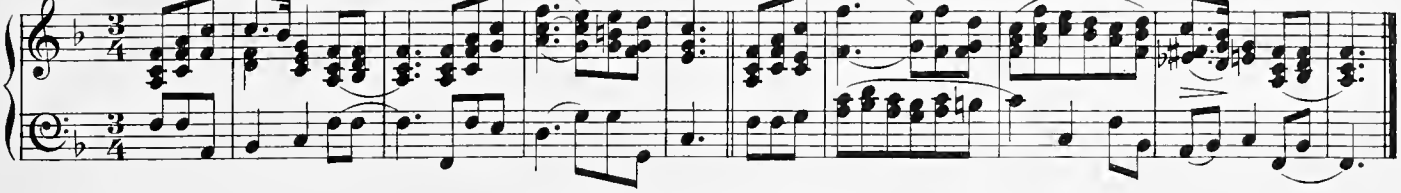
Y FEDWEN — The Birch Tree

Allegretto.



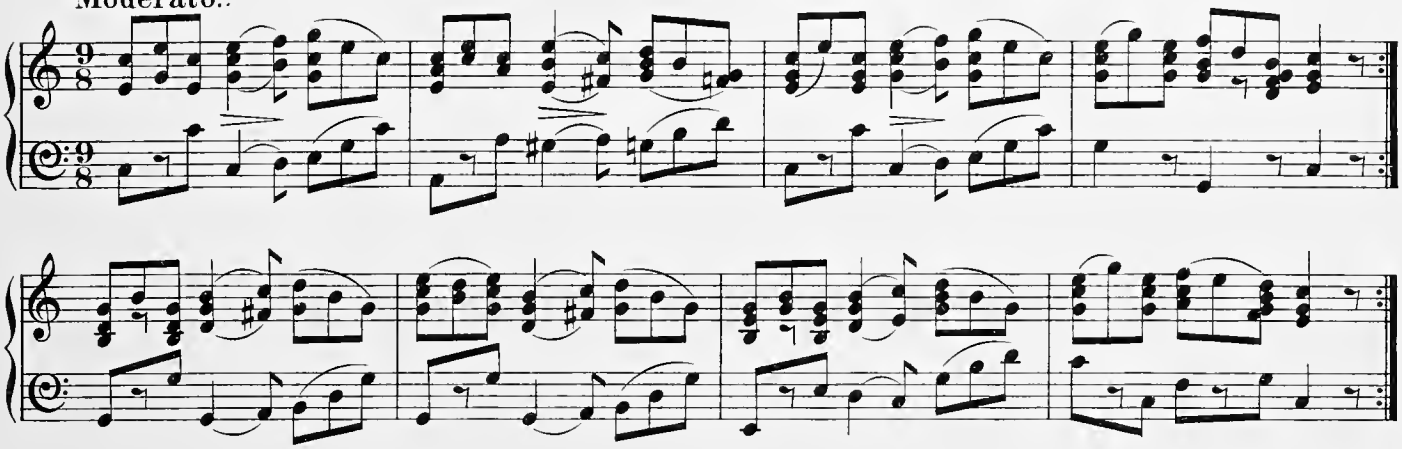
LISA LÂN — Fair Eliza

Andante.



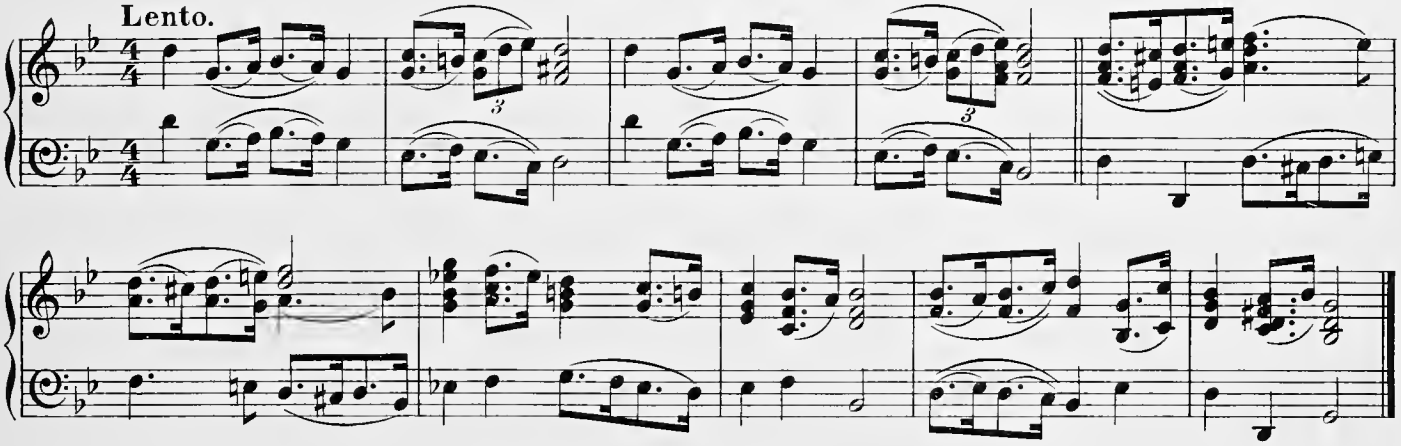
BREUDDWYD Y WRÂCH — The Hag's Dream

Moderato.



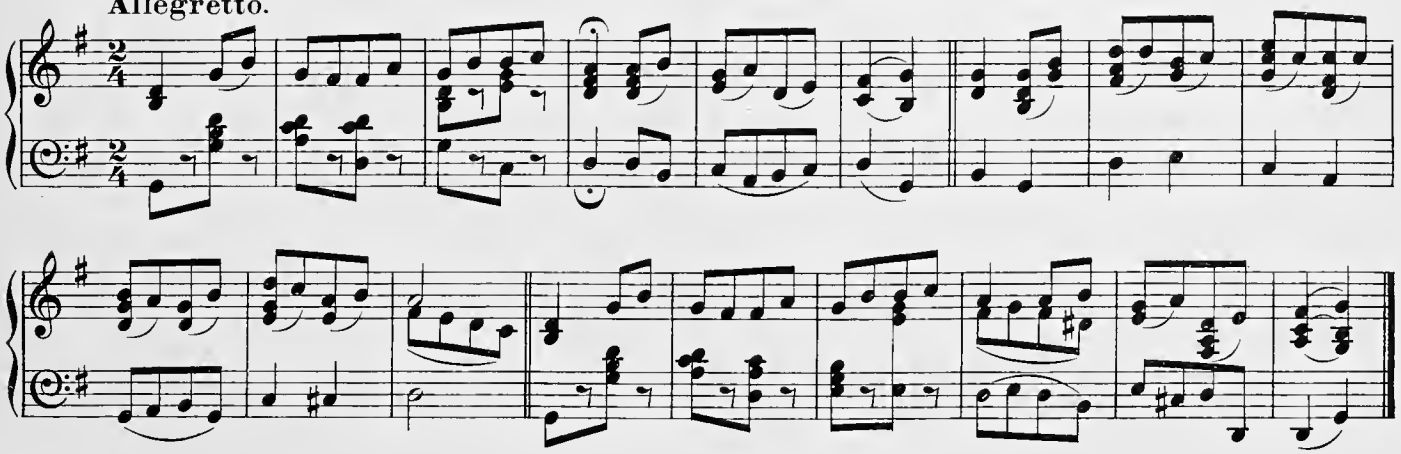
Y FIAREN — The Briar

Lento.



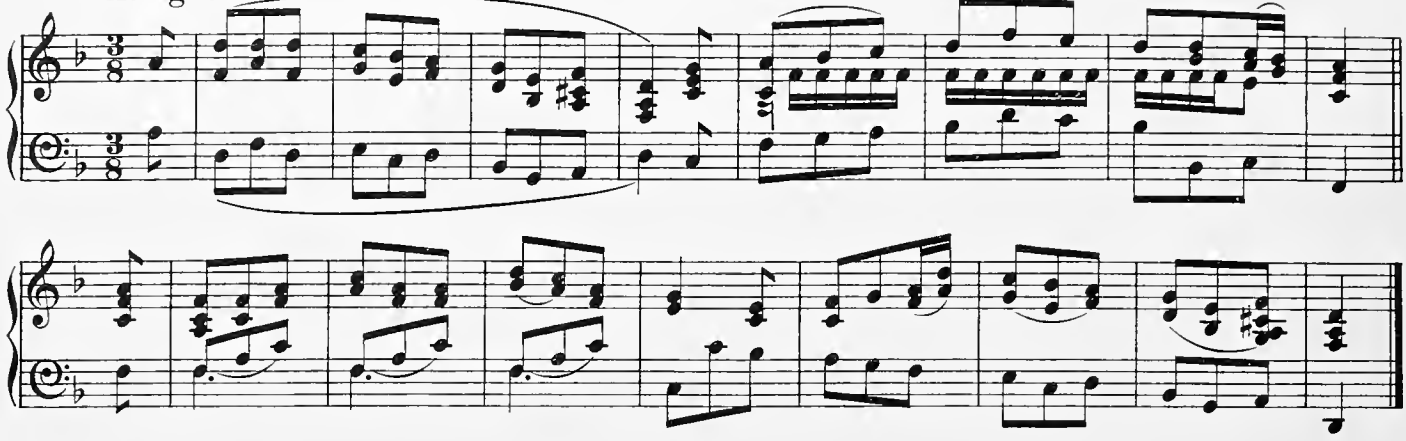
Y MWDWL GWAIR — The Haycock

Allegretto.



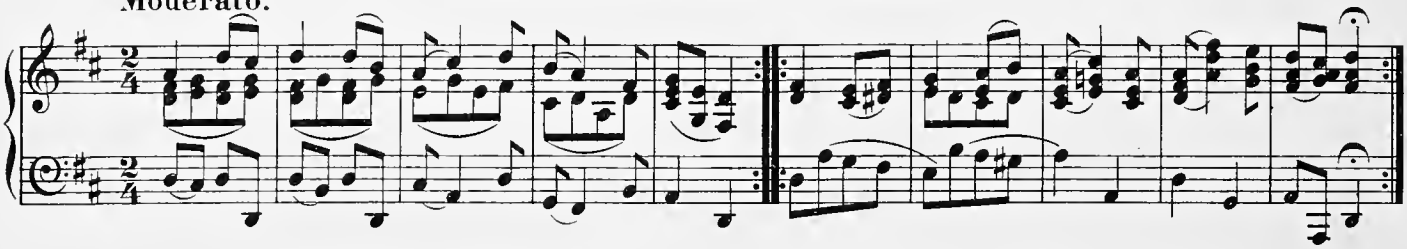
YR UCHELWYDD — The Mistletoe

Allegretto.



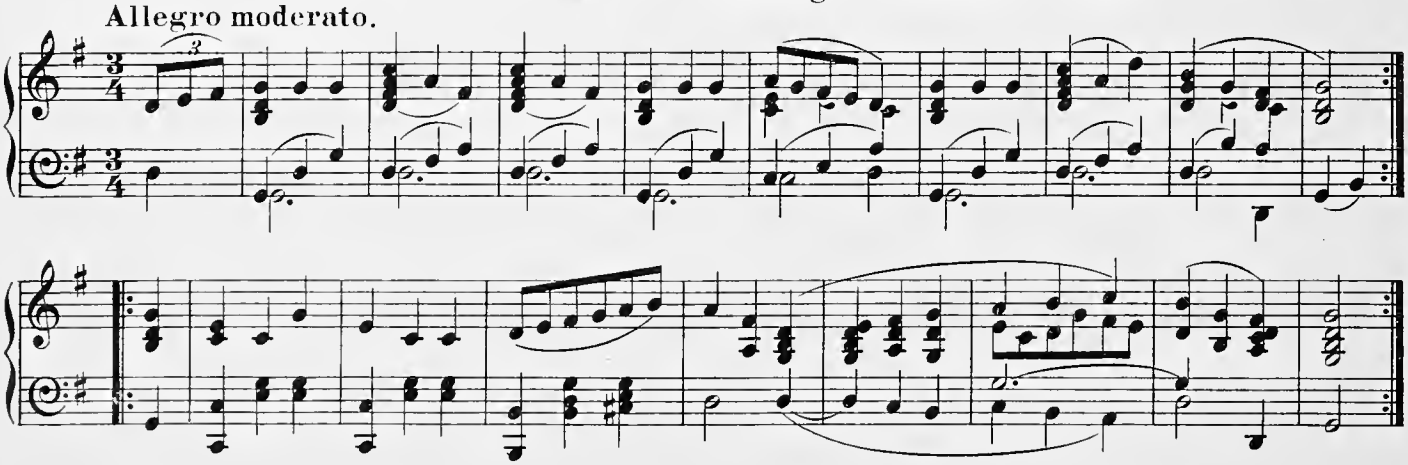
DINIWEIDRWYDD — Innocence

Moderato.



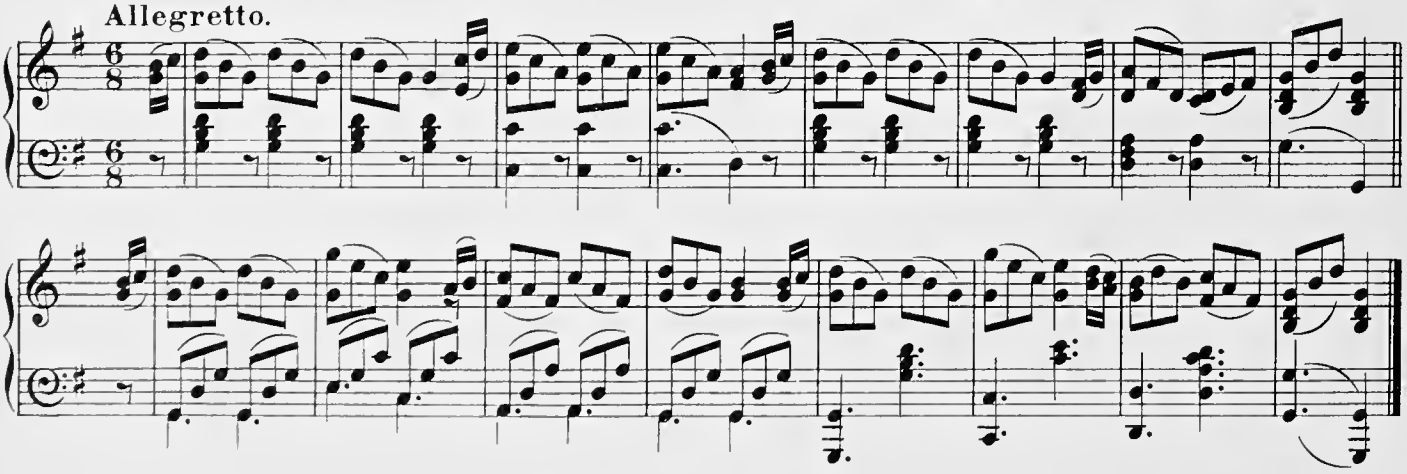
DIFYRWCH GWŶR MÔN — The Delight of the Men of Mona

Allegro moderato.

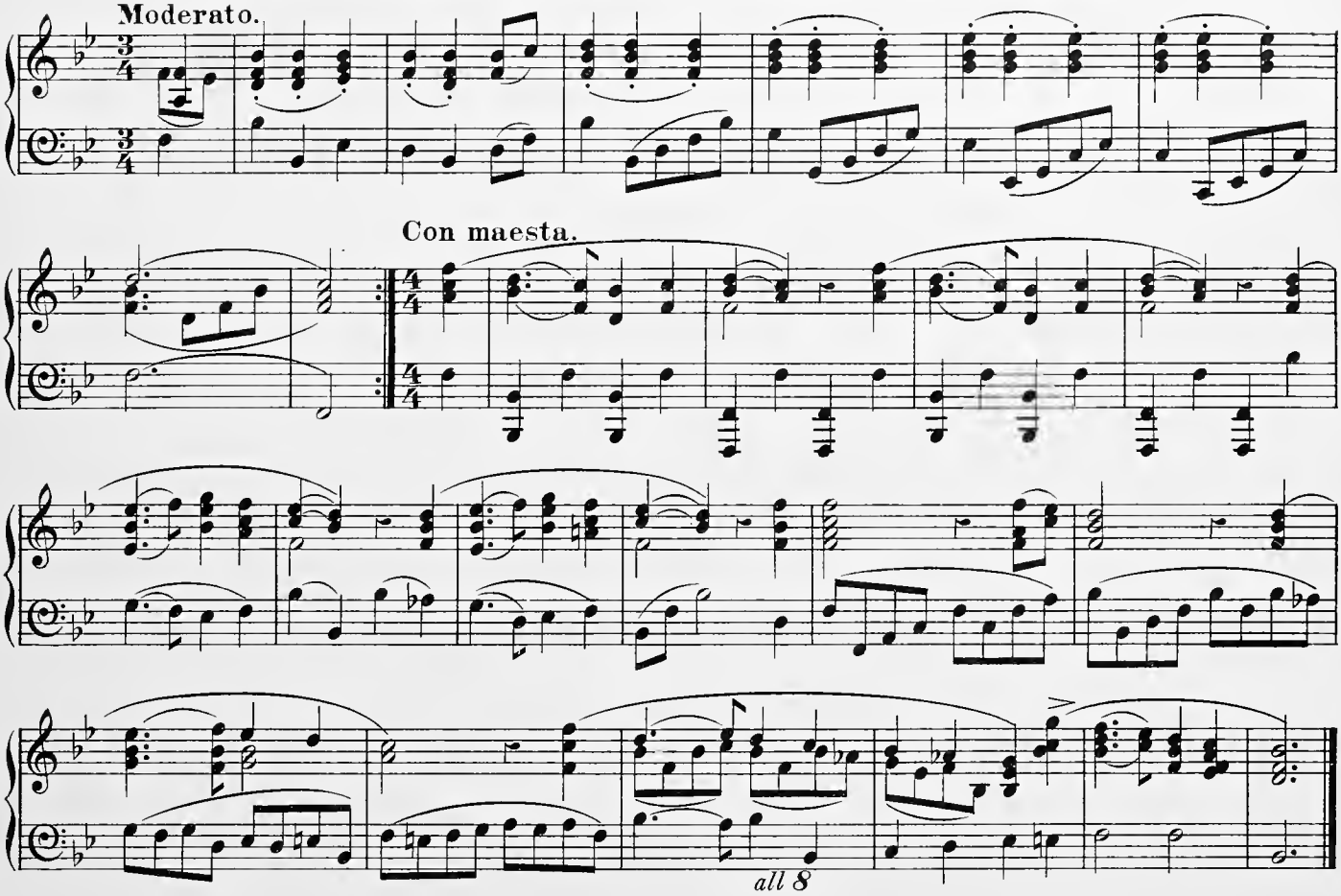


DIFYRWCH GWŶR LLANGALLO — The Delight of the Men of Llangallo

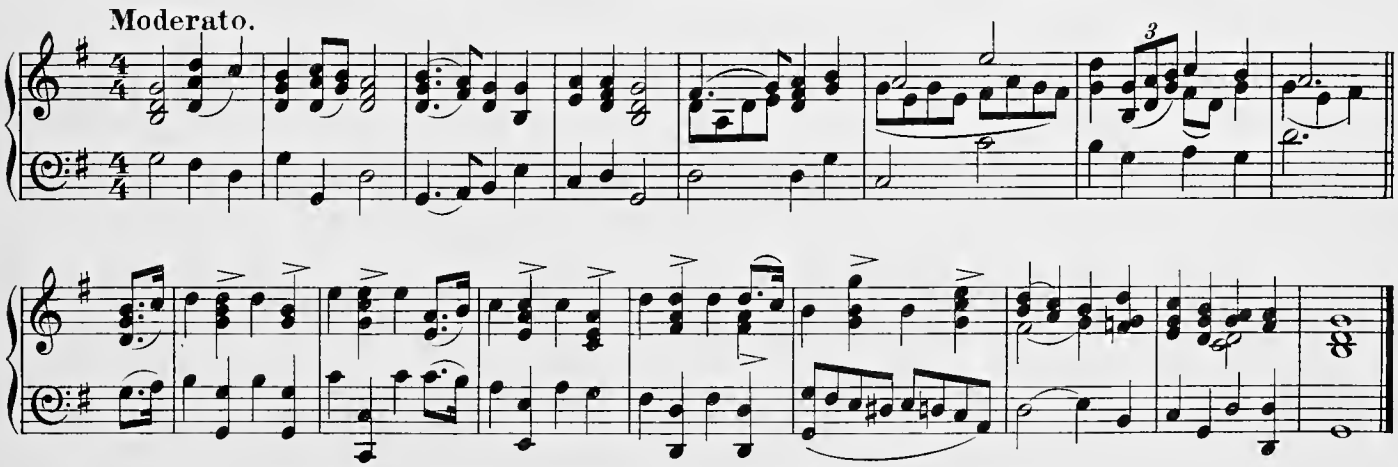
Allegretto.



DIFYRWCH GWŶR BANGOR — The Men of Bangor's Delight



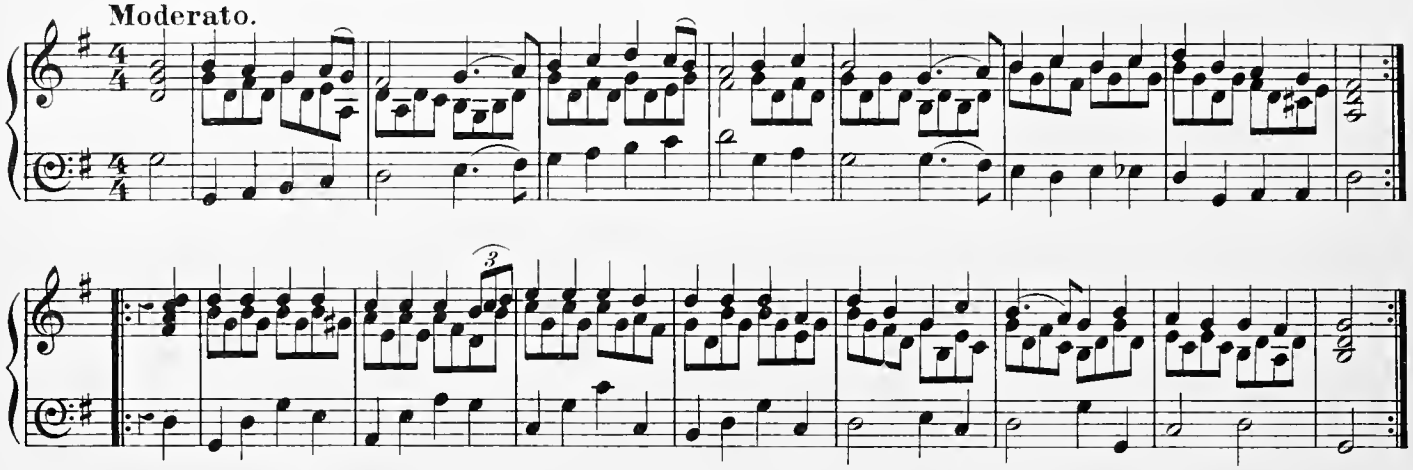
DIFYRWCH GWŶR Y NORTH(1) — The Delight of the Men of the North(1)



TÔN FECHAN MEIFOD — The Small Ditty of Meifod

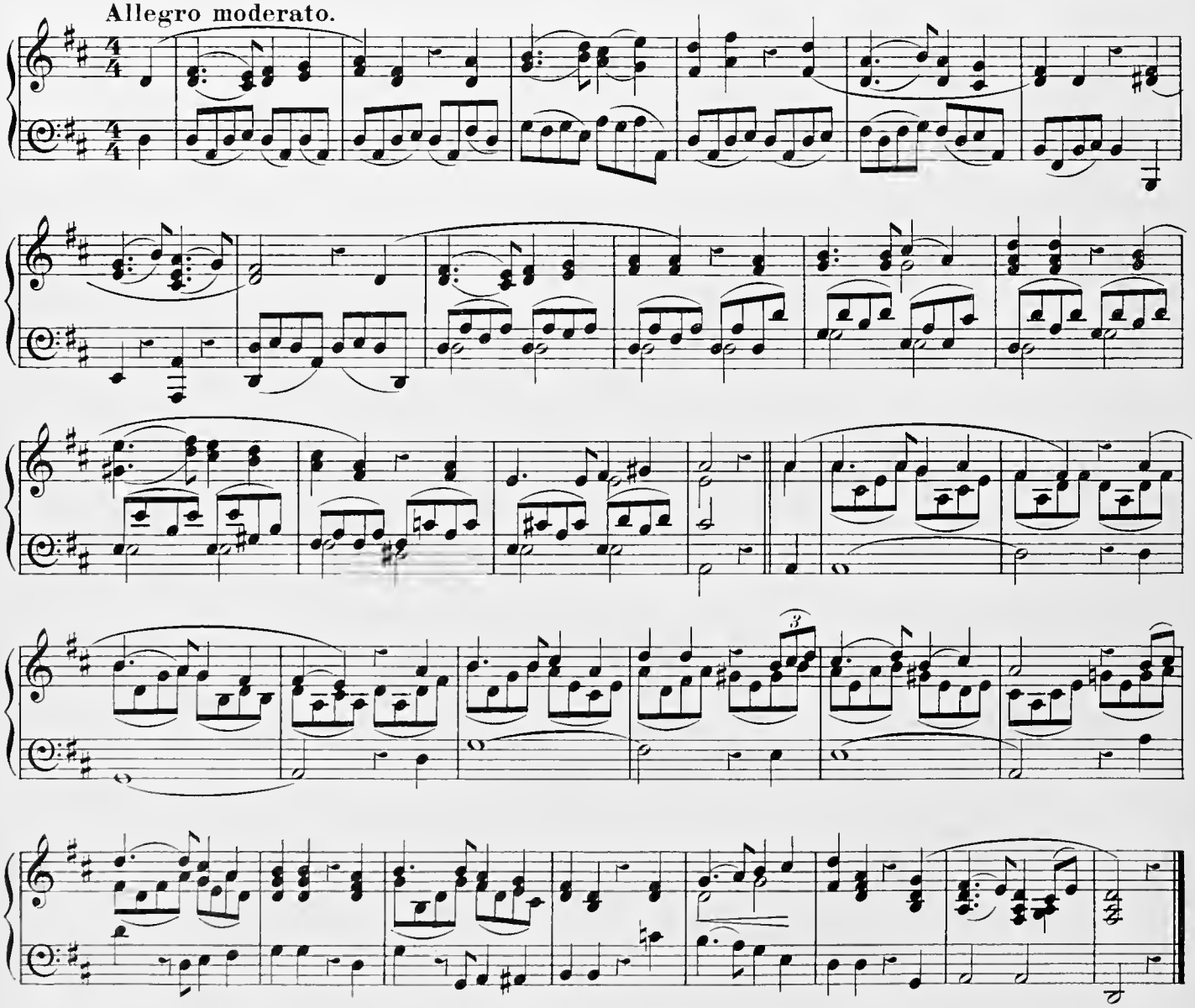
DIFYRWCH GWŶR Y GOGLEDD(2) – The Delight of the Men of the North(2)

Moderato.



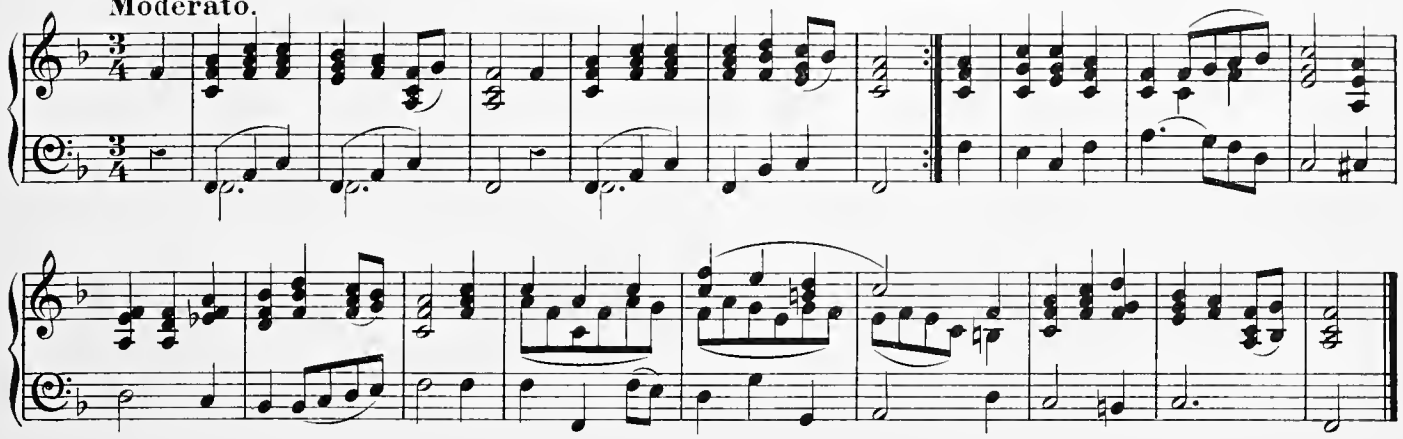
DIFYRWCH GWŶR COETTY — The Delight of the Men of Coity

Allegro moderato.



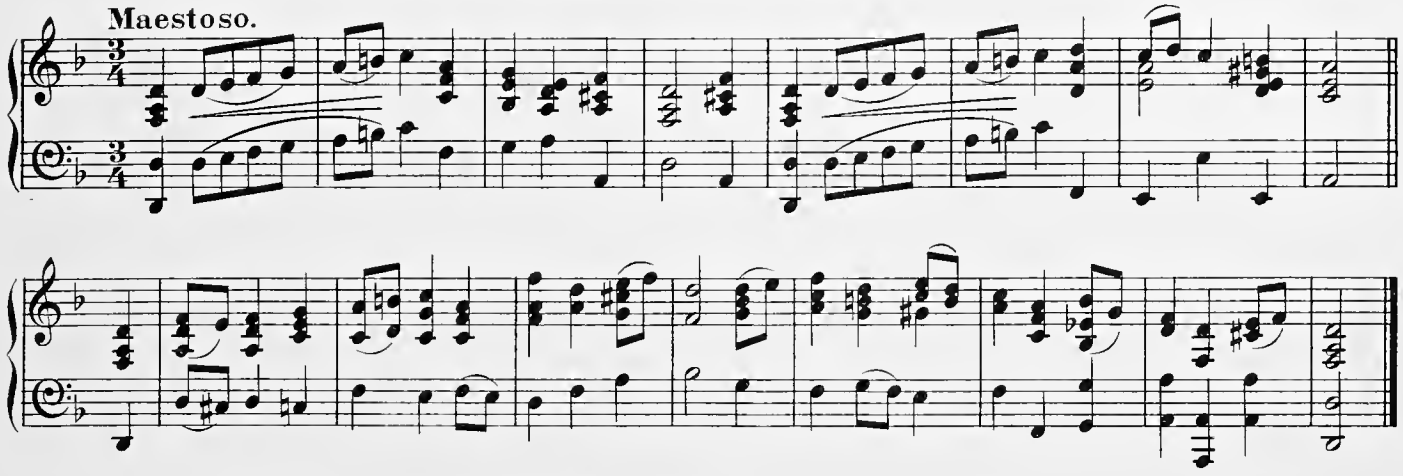
Y MAB ADDFWYN — The Gentle Youth

Moderato.



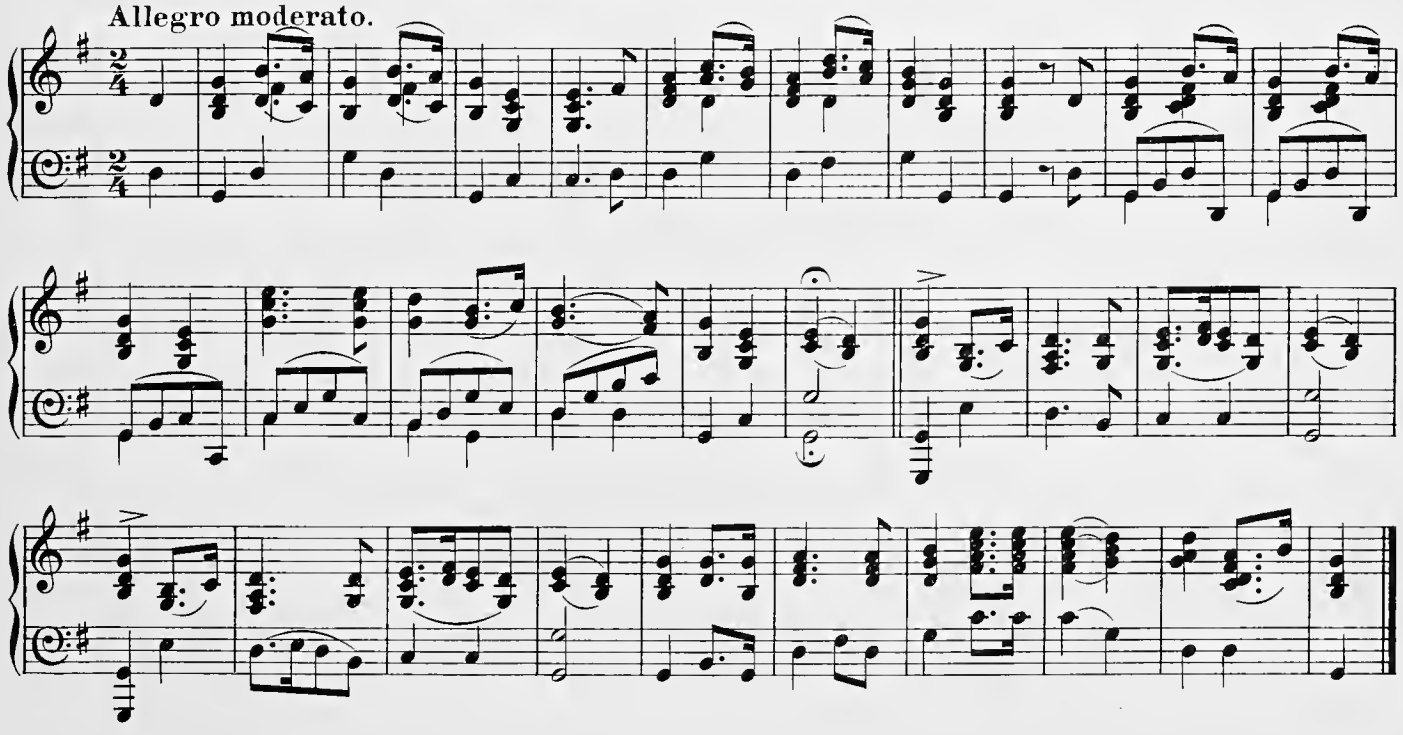
Y LLAN — The Church

Maestoso.



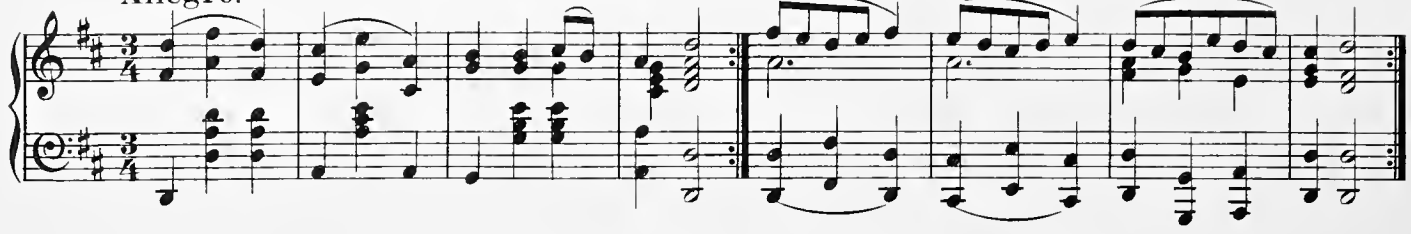
MOLAWD Y BRÂG — The Praise of Malt

Allegro moderato.



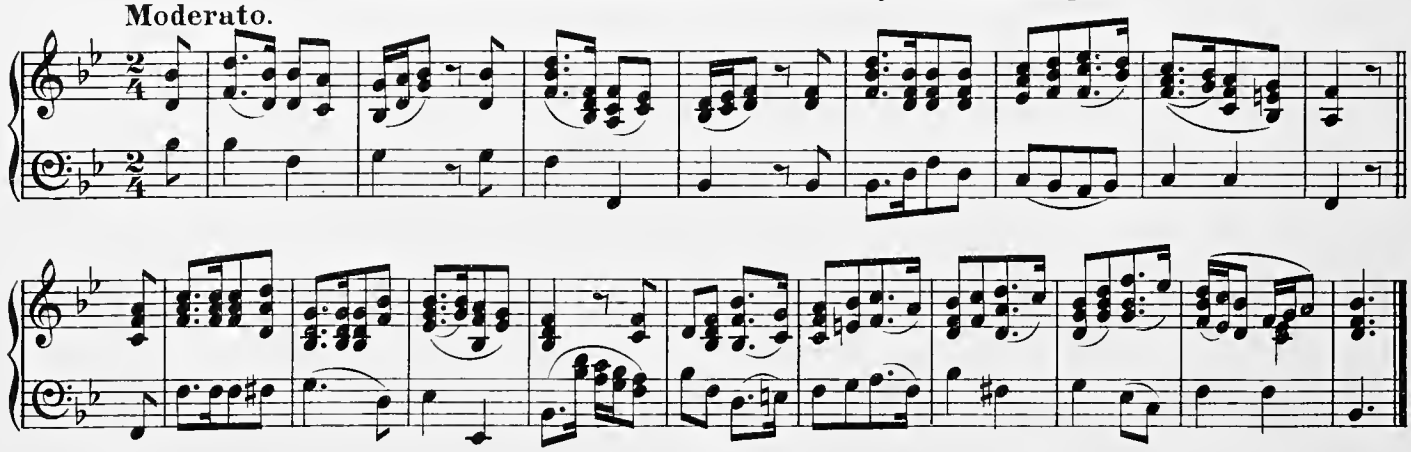
CANIAD CLŶCH — The Ringing of Bells

Allegro.



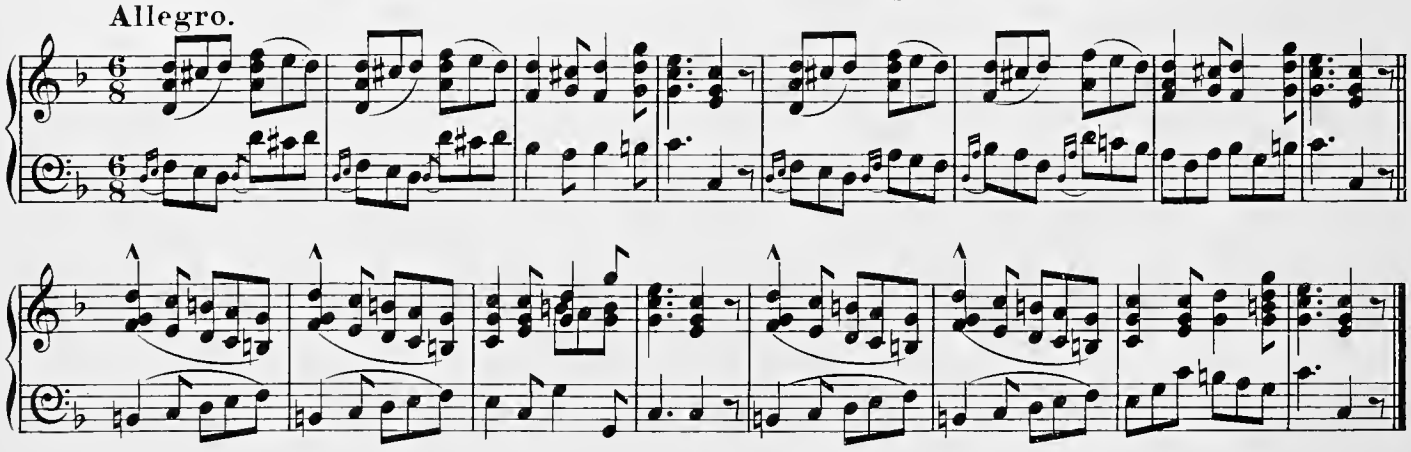
BALEDWYR MERTHYR — Merthyr Ballad Singers

Moderato.



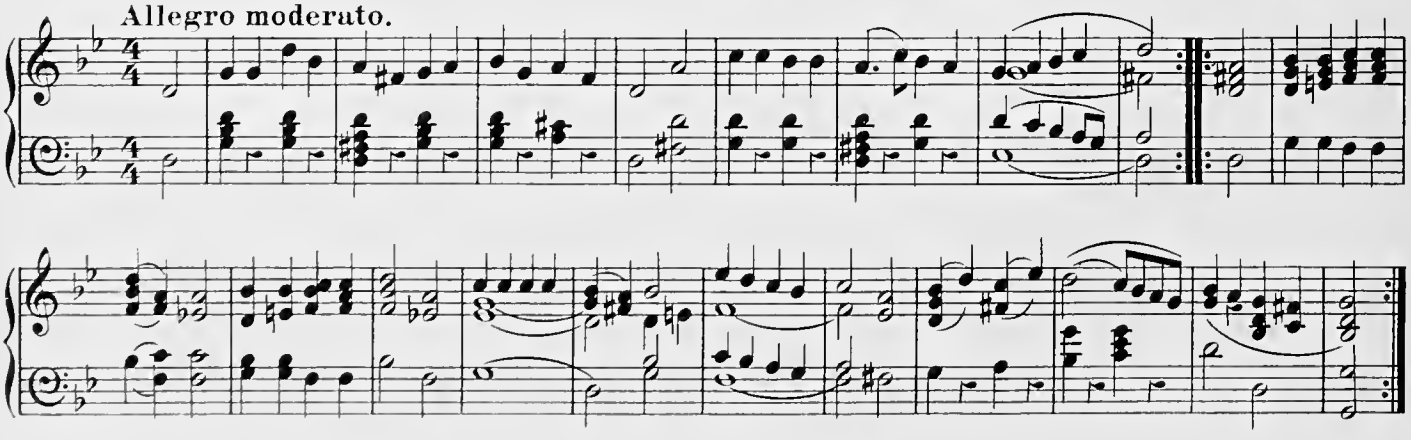
PEDWAR POST Y GWELY(1) — The four posts of the Bed(1)

Allegro.



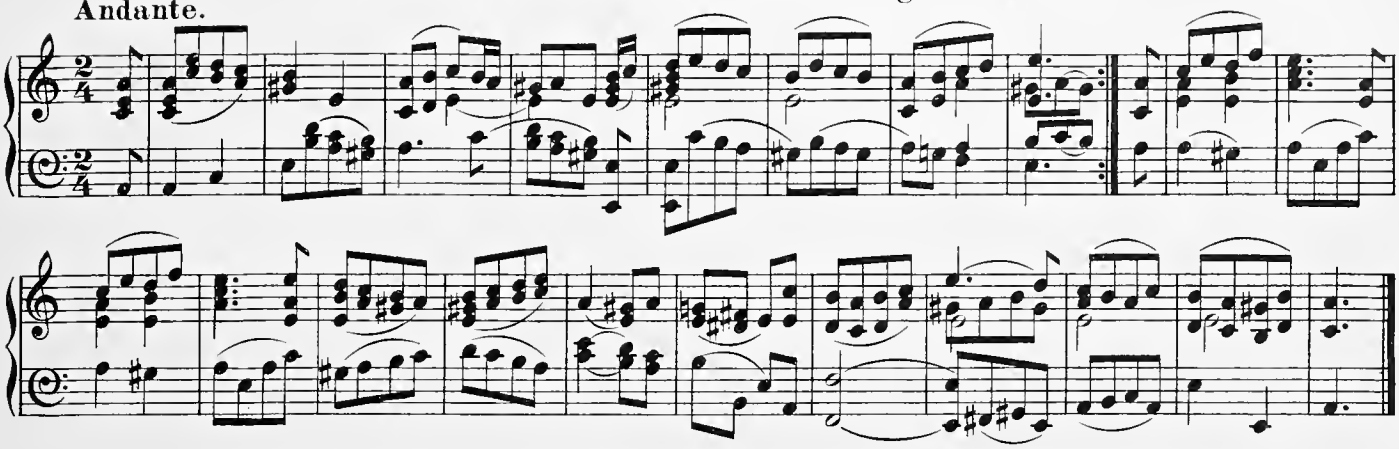
YMDAITH GWŶR TREFALDWYN(2) — The March of the Men of Montgomery(2)

Allegro moderato.



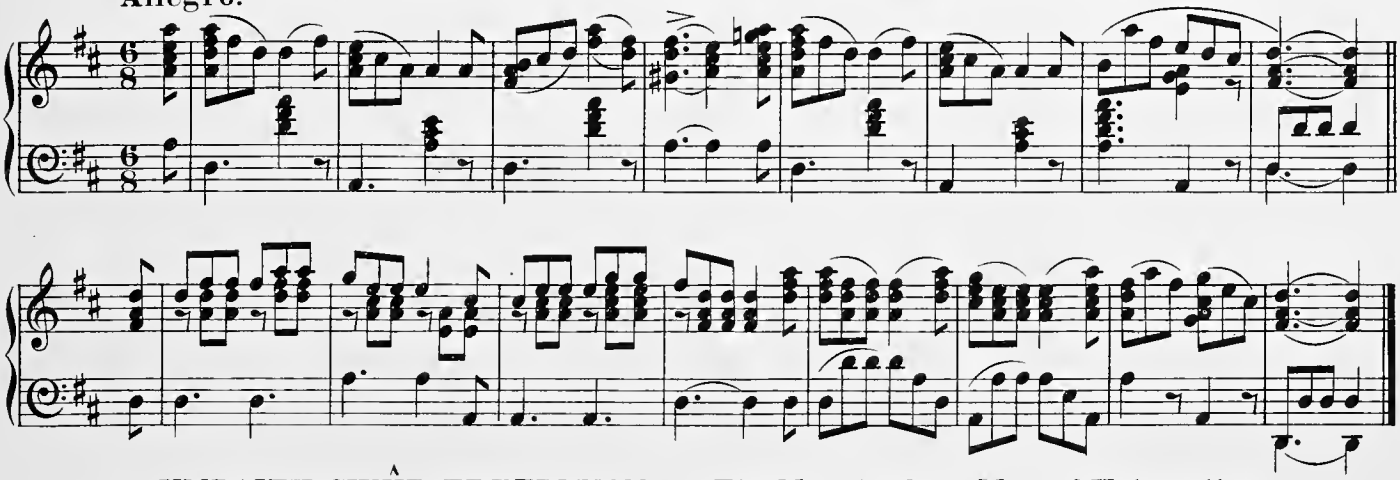
GORYMDAITH LLANGOLLEN(1) — Llangollen March(1)

Andante.



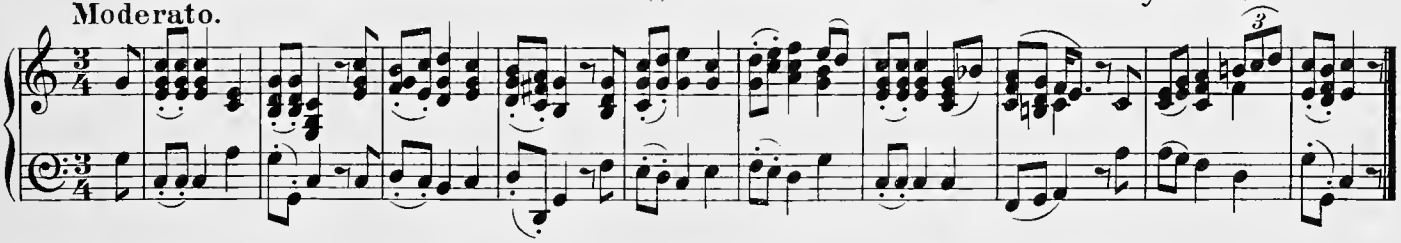
GORYMDAITH GWŶR CYFARTHFA(1) — The Men of Cyfarthfa's March(1)

Allegro.



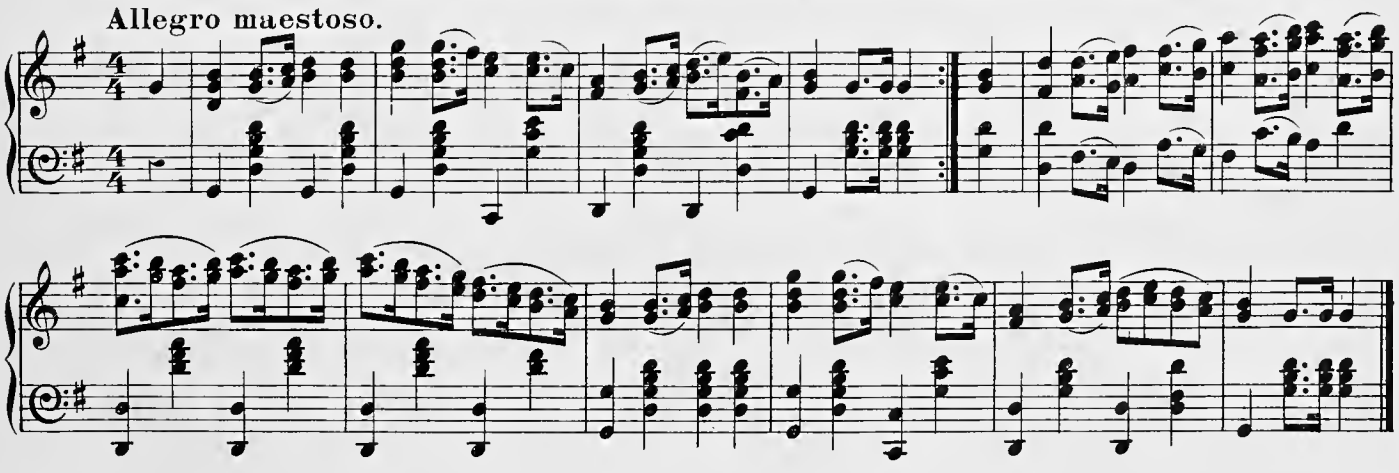
YMDAITH GWŶR TREFFYNON(1) — The March of the Men of Holywell(1)

Moderato.

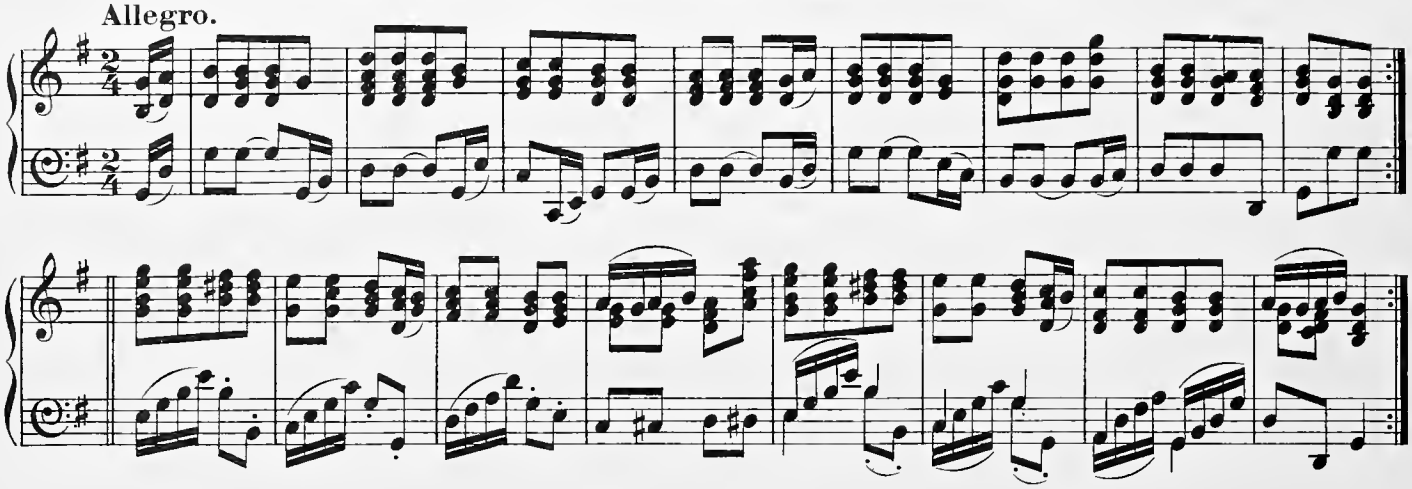


YMDAITH GWŶR TREFFYNON(2) — The March of the Men of Holywell(2)

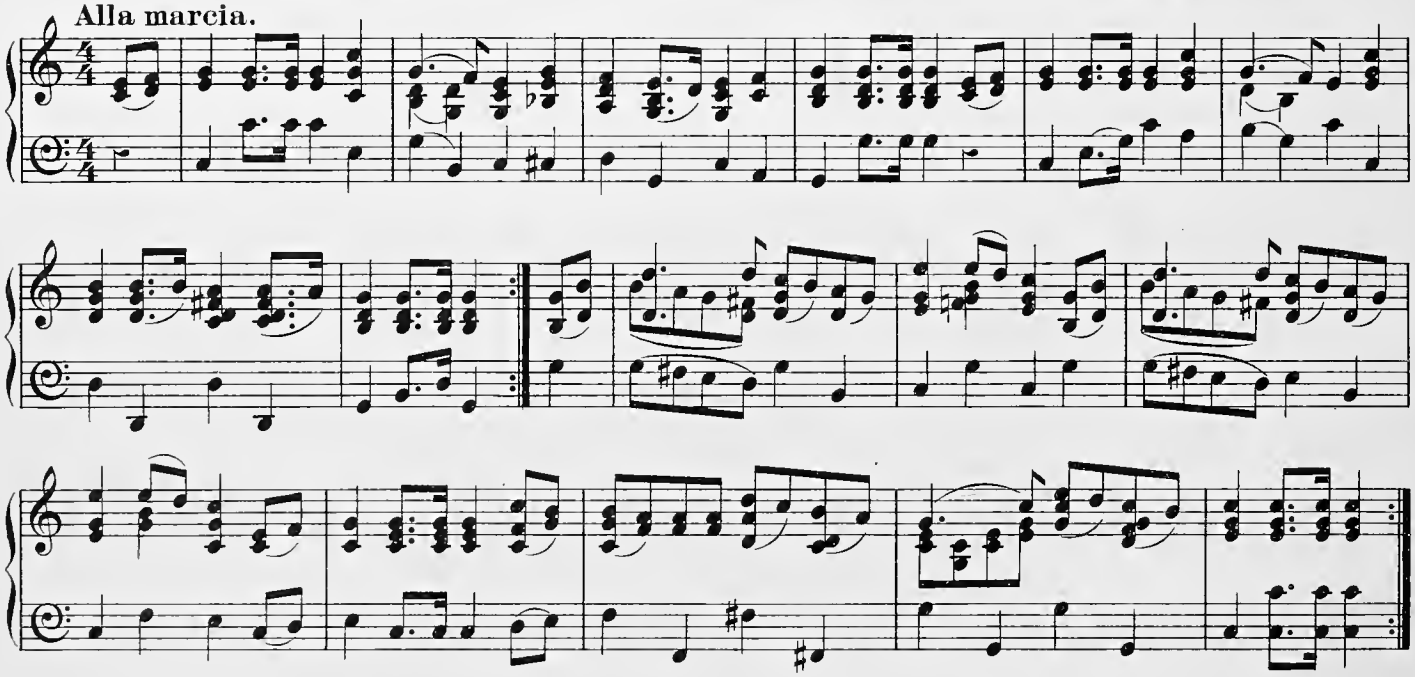
Allegro maestoso.



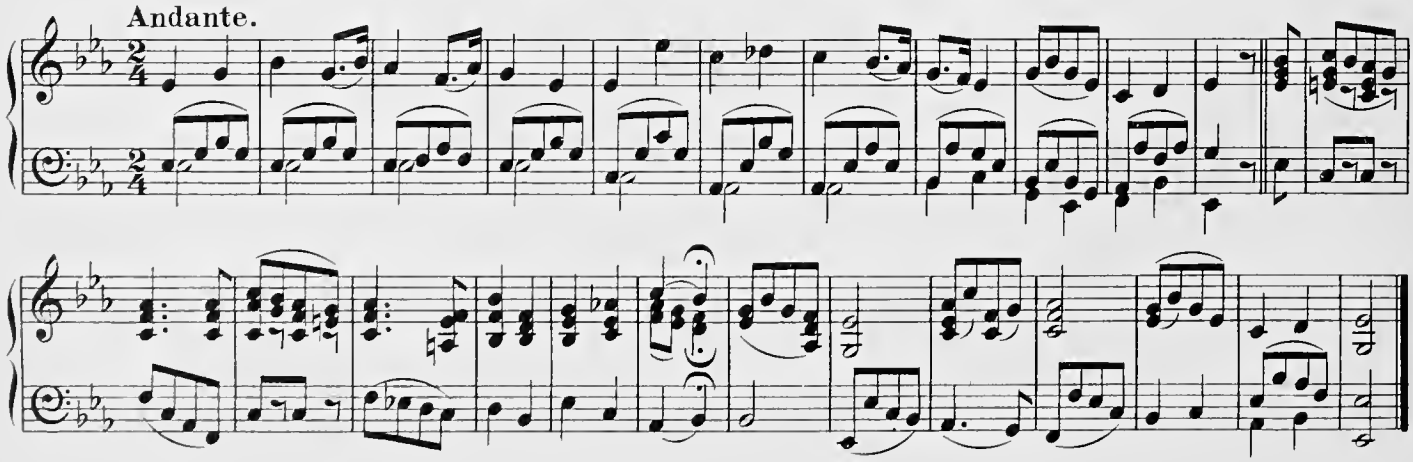
GORYMDAITH LLANGOLLEN(2)—Llangollen March(2)



GORYMDAITH GWŶR CYFARTHFA(2)—The Men of Cyfarthfa's March(2)

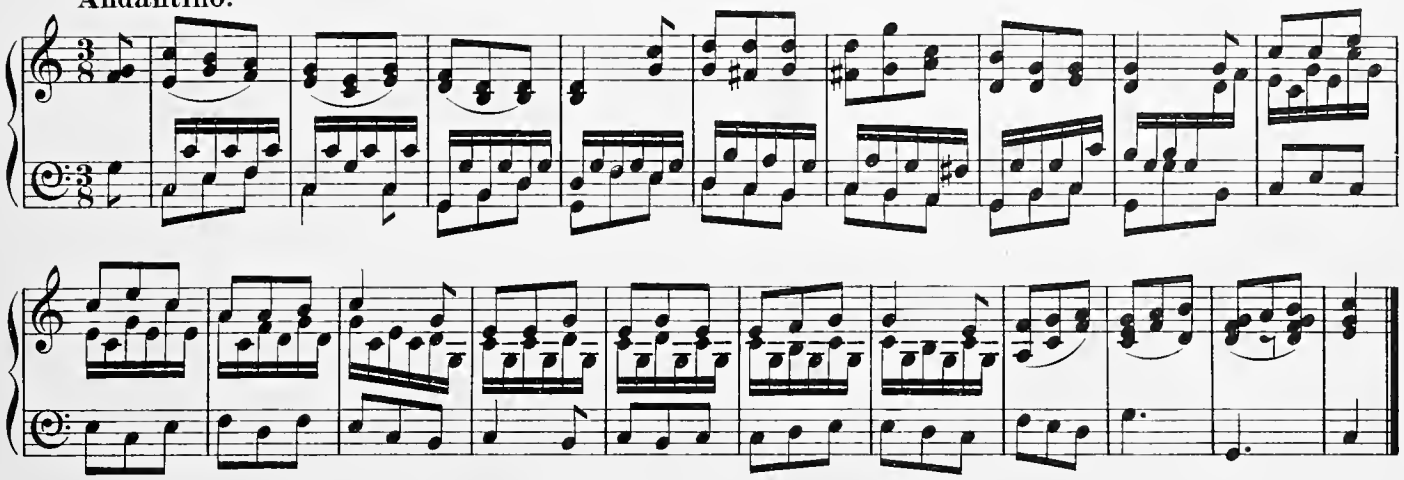


HOBED O HOELION — A Box of Nails



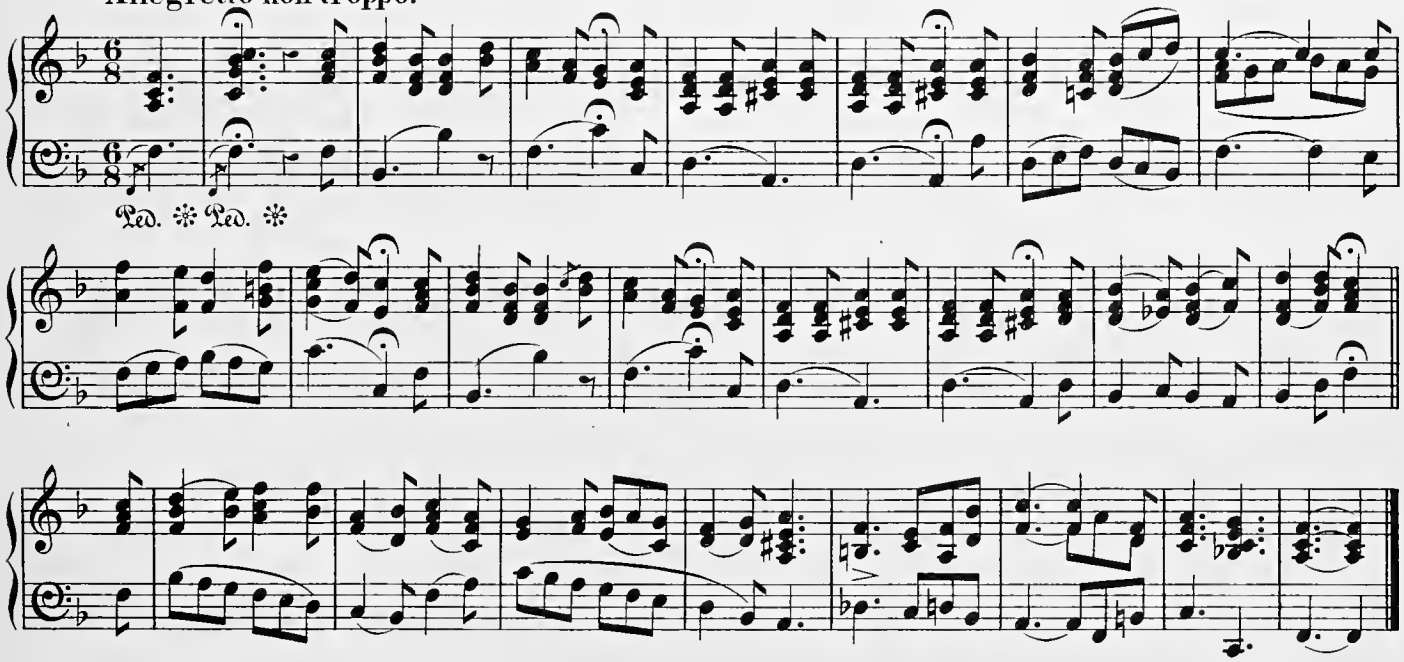
HOBED O HILION — A Box of Fragments

Andantino.



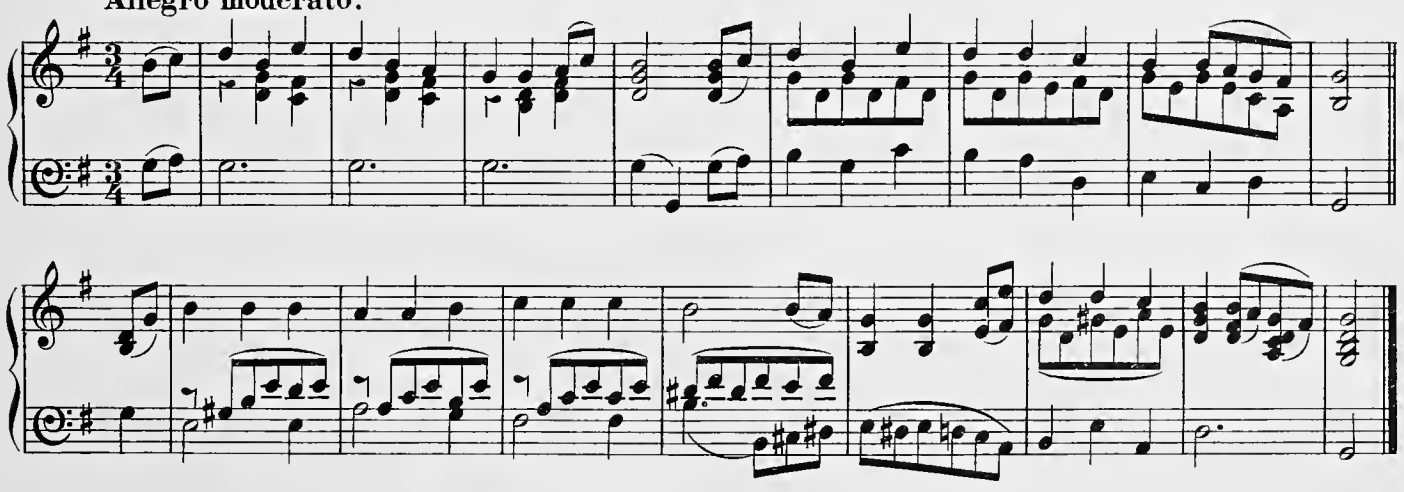
Y GLÔCH ALAR — The Tolling Bell

Allegretto non troppo.



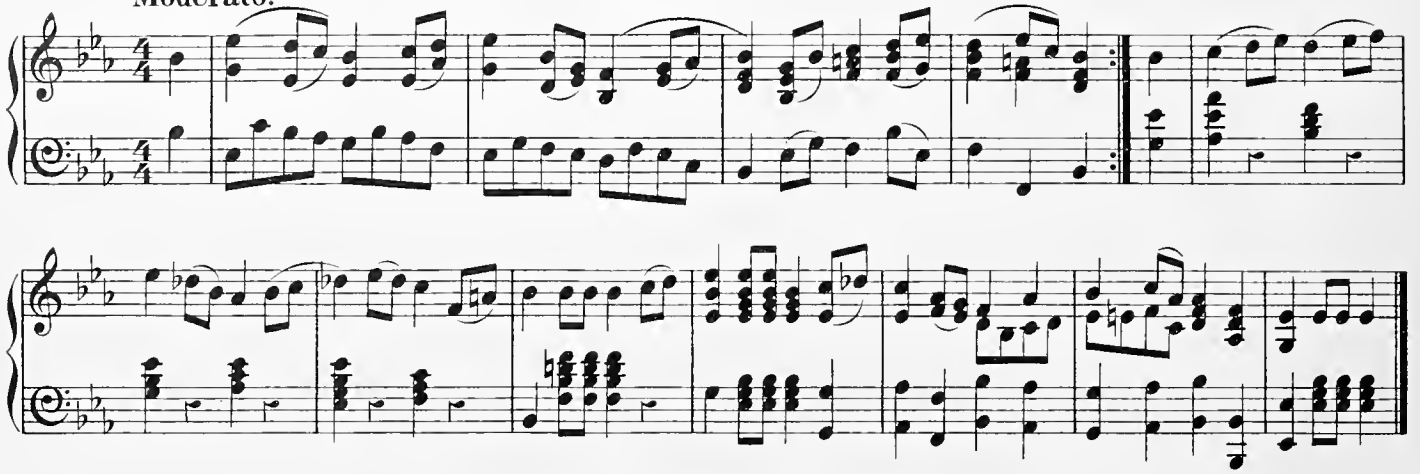
NADOLIG — Christmas

Allegro moderato.



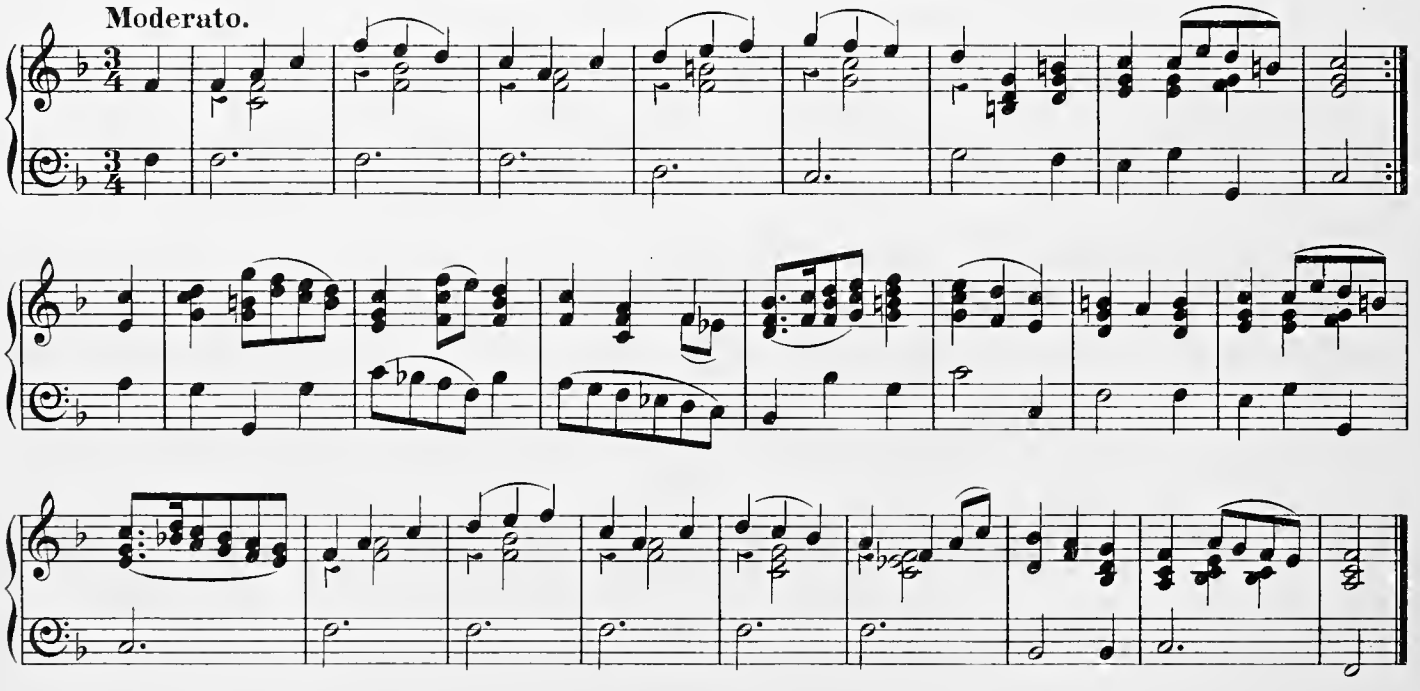
NÔS LUN — Monday Night

Moderato.



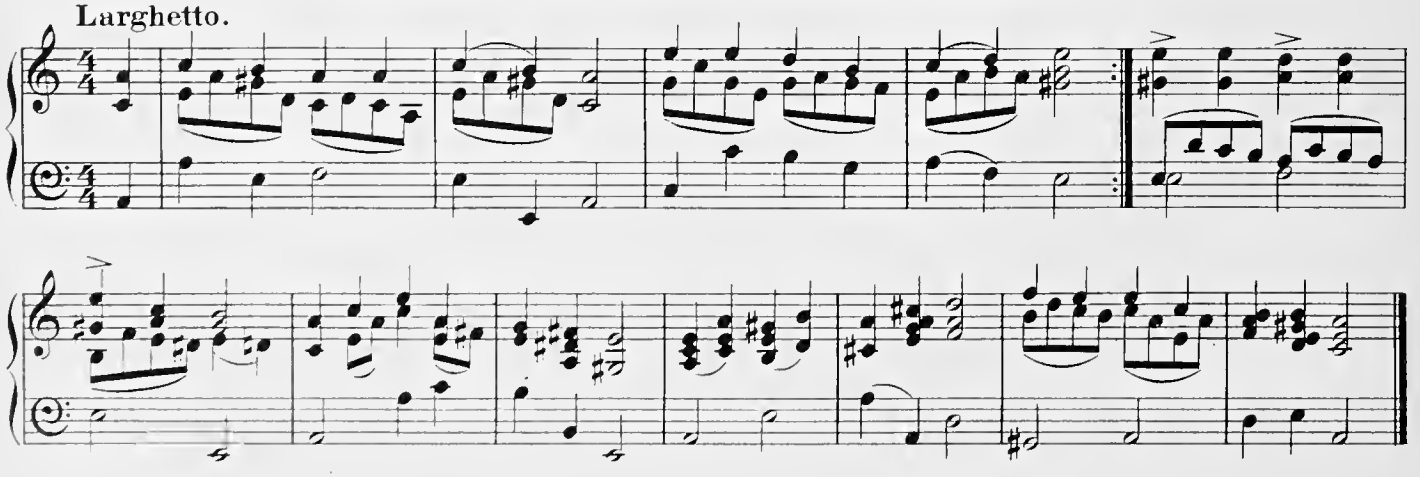
DEG O'R GLÔCH — Ten o'clock

Moderato.

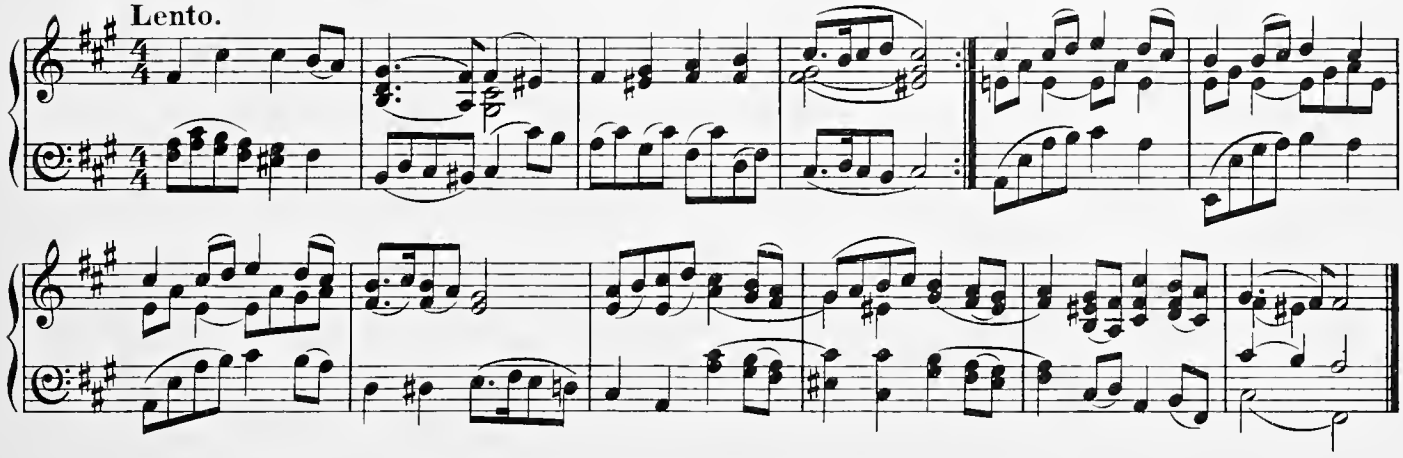


SUSAN A WILLIAM — Susan and William

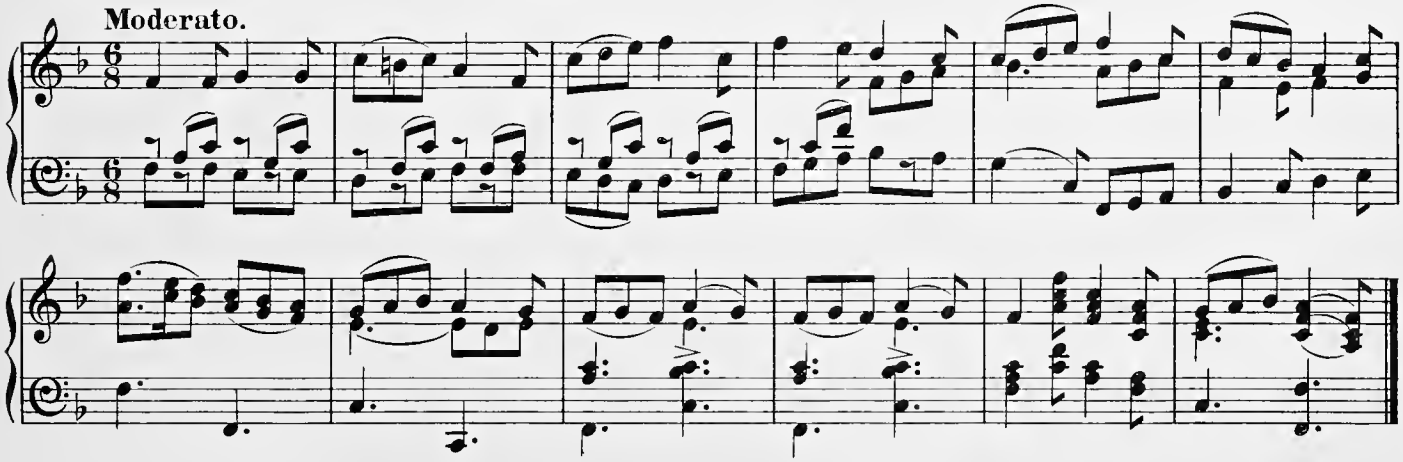
Larghetto.



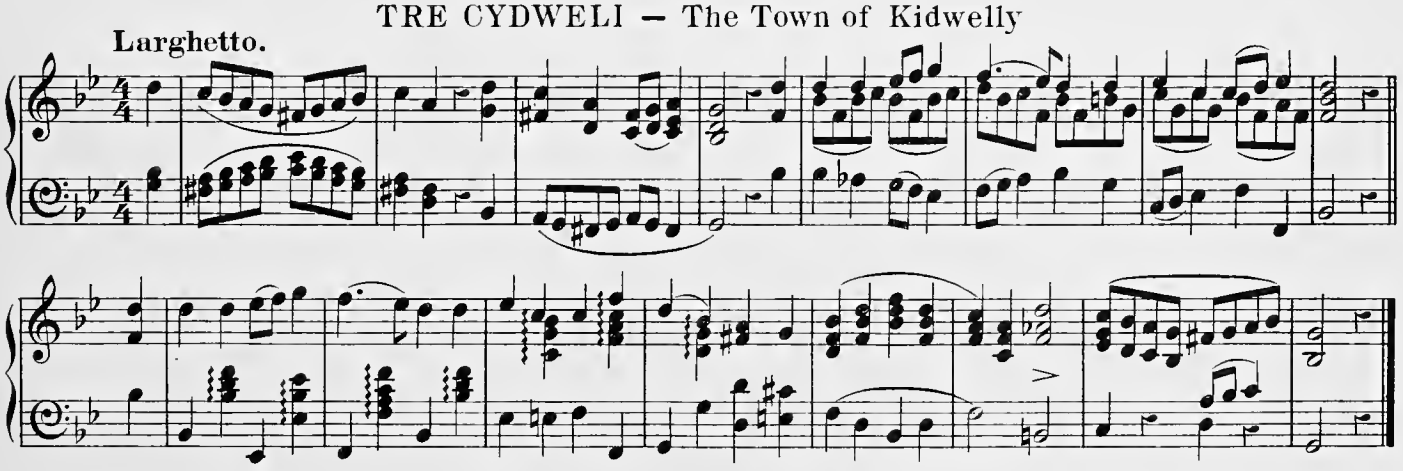
LLANCIAU Y DYFFRYN — The Lads of the Valley



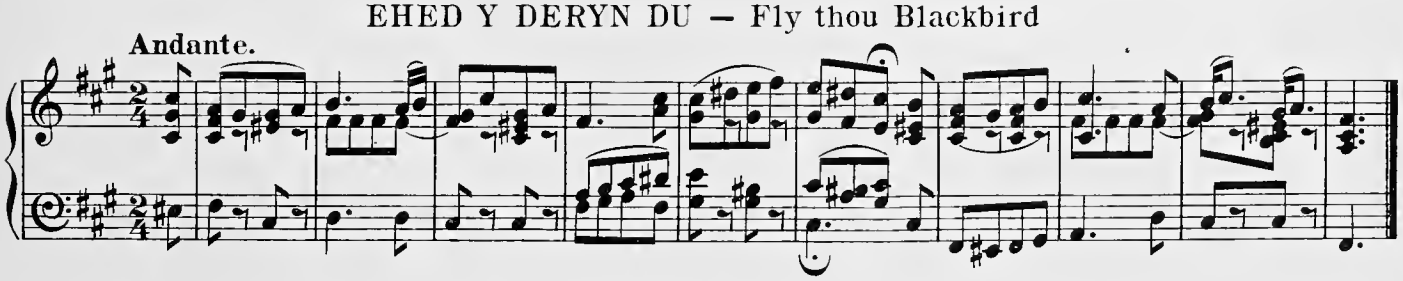
GWEN LYGAD-DDU — Black-eyed Gwen



TRE CYDWELI — The Town of Kidwelly

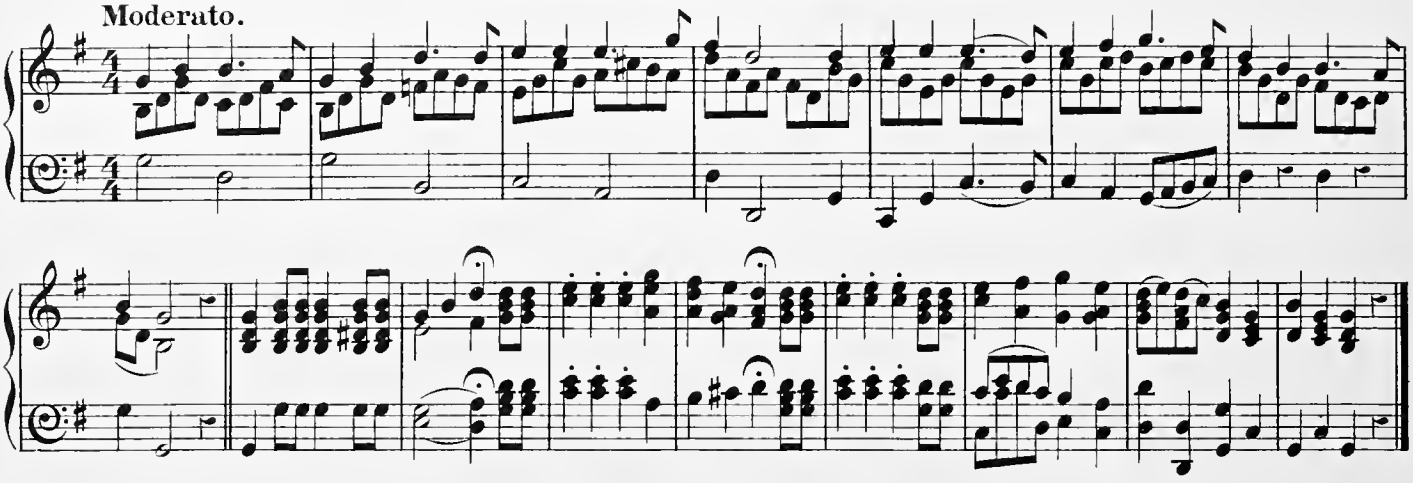


EHED Y DERYN DU — Fly thou Blackbird



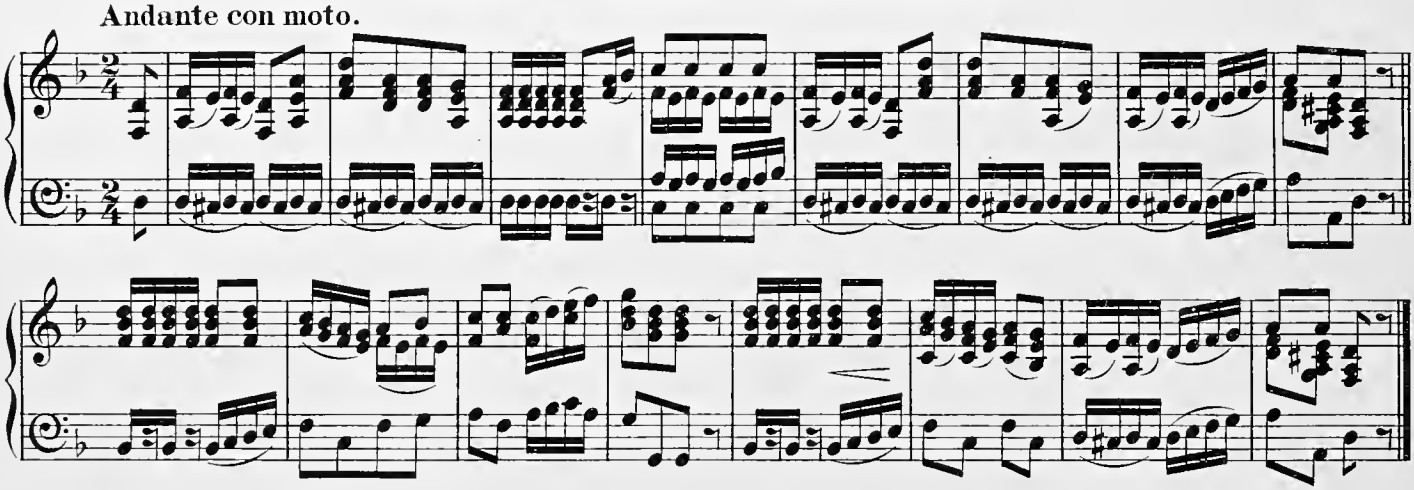
Y PREN CELYNEN — The Holly Tree

Moderato.



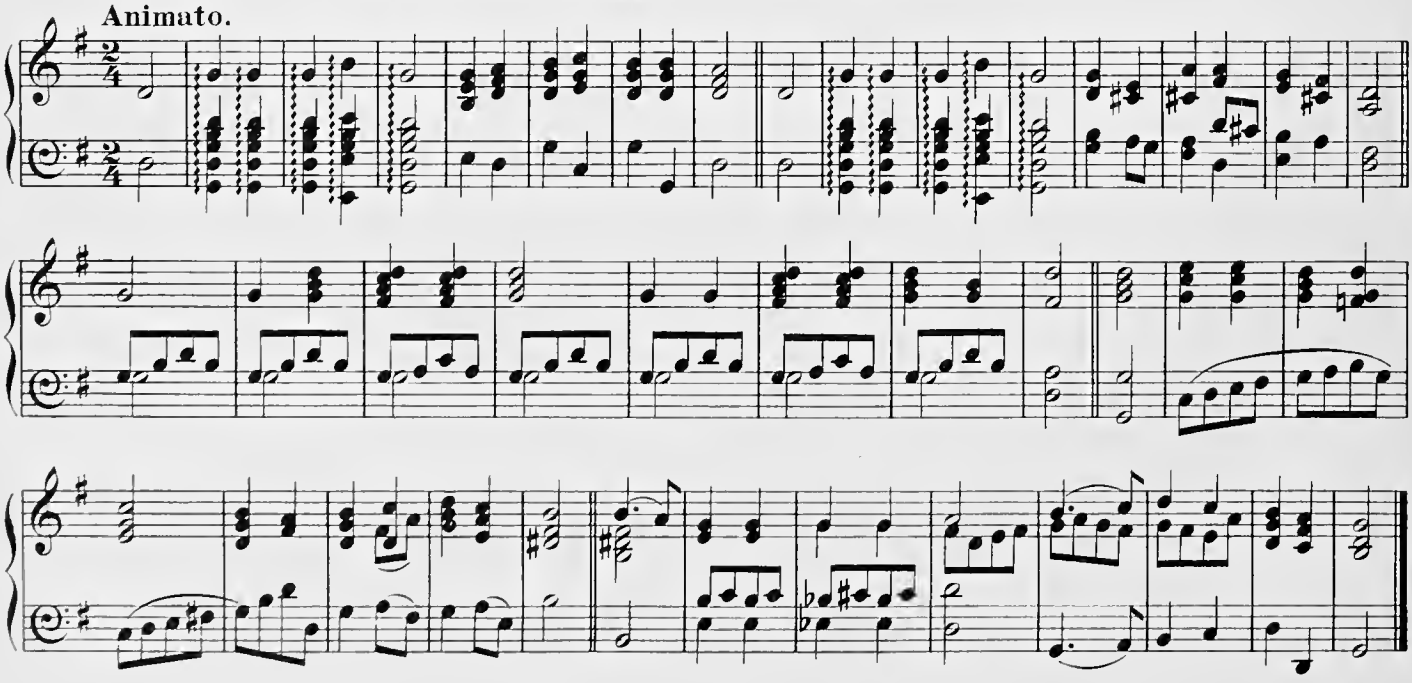
NŶTH Y GÔG(2)—The Cuckoo's Nest(2)

Andante con moto.



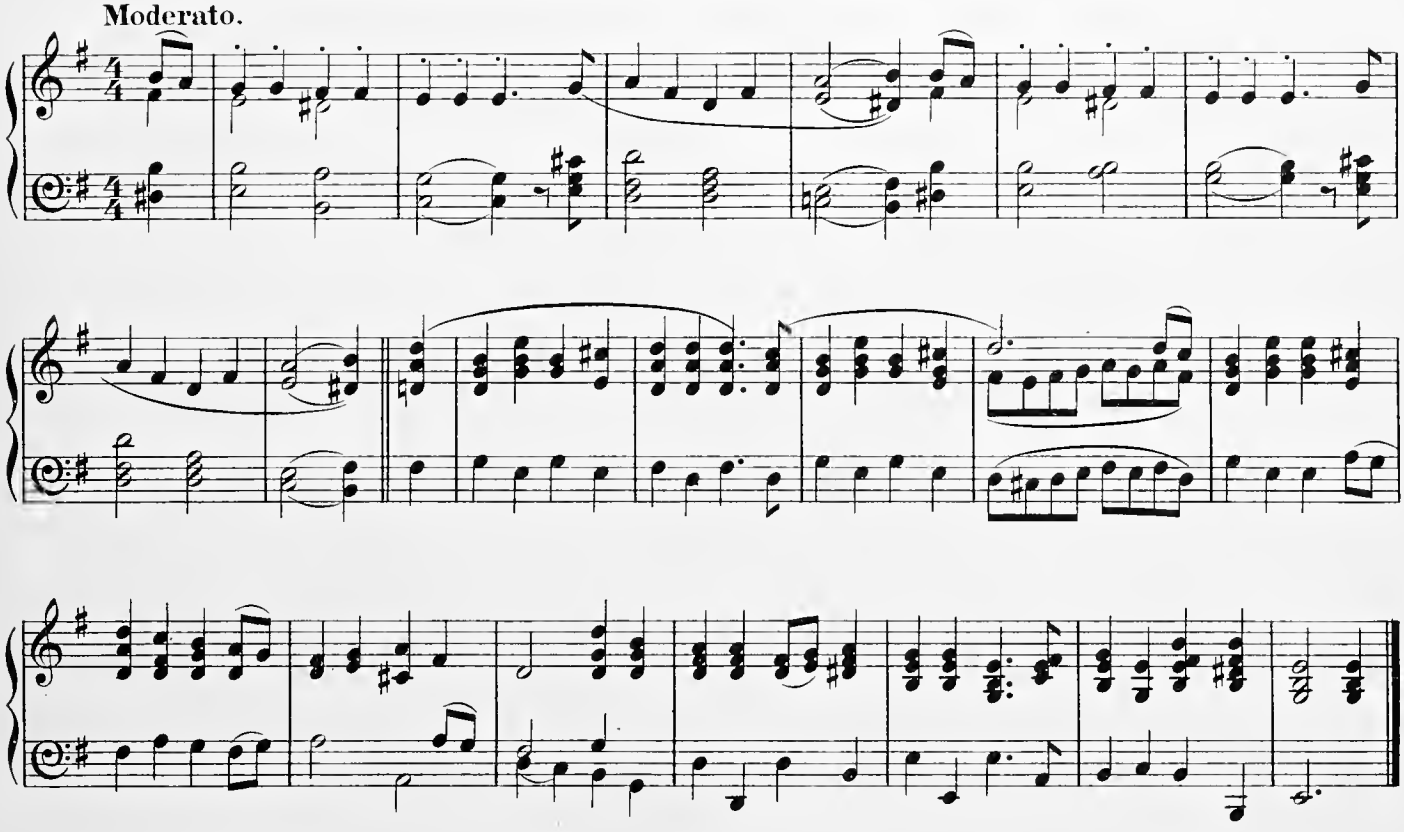
YR HÈN DÒN GAM — The Old Crookeed Tune

Animato.



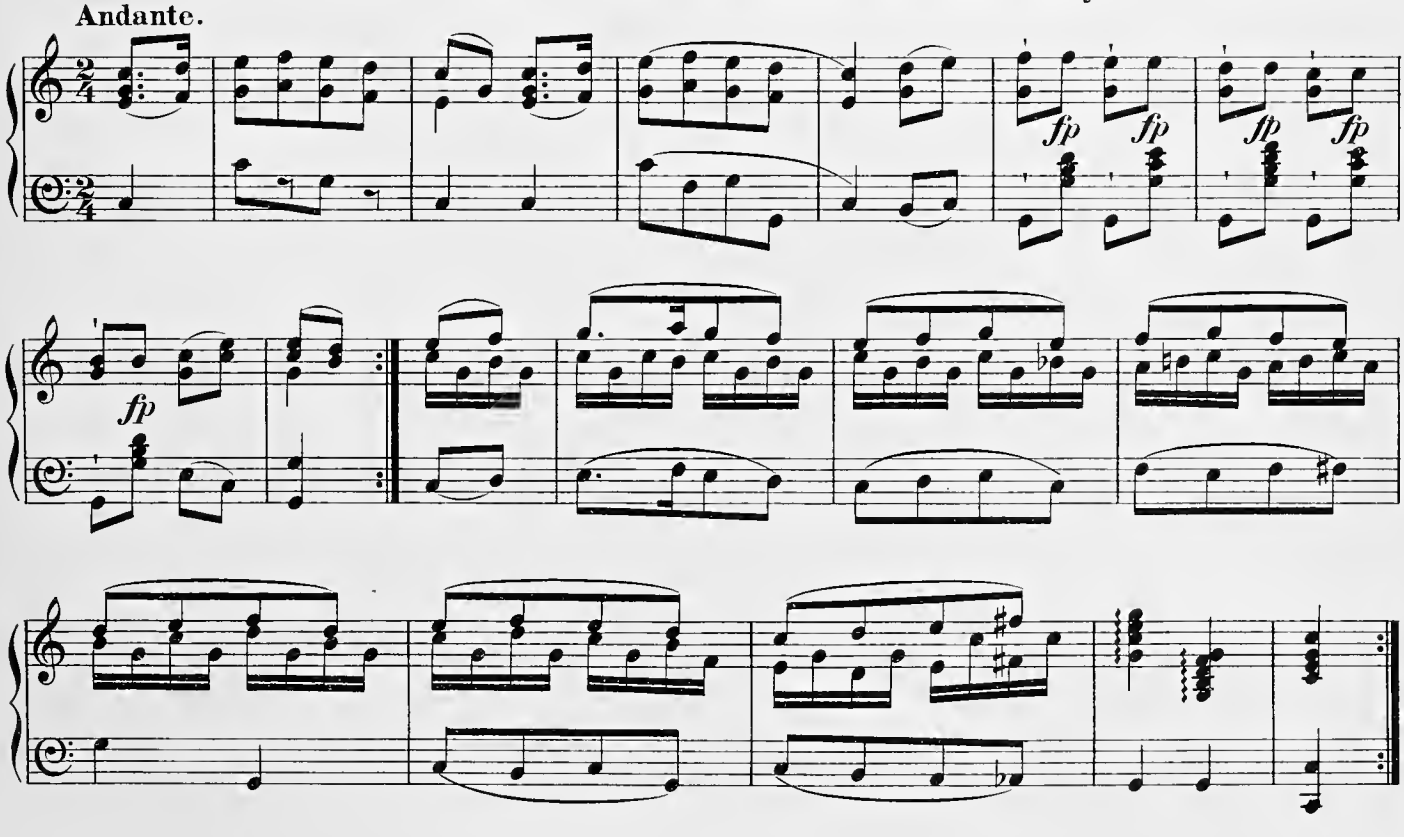
DIFYRWCH WIL O'R GRAWERTH — The Delight of Will of Grawerth

Moderato.

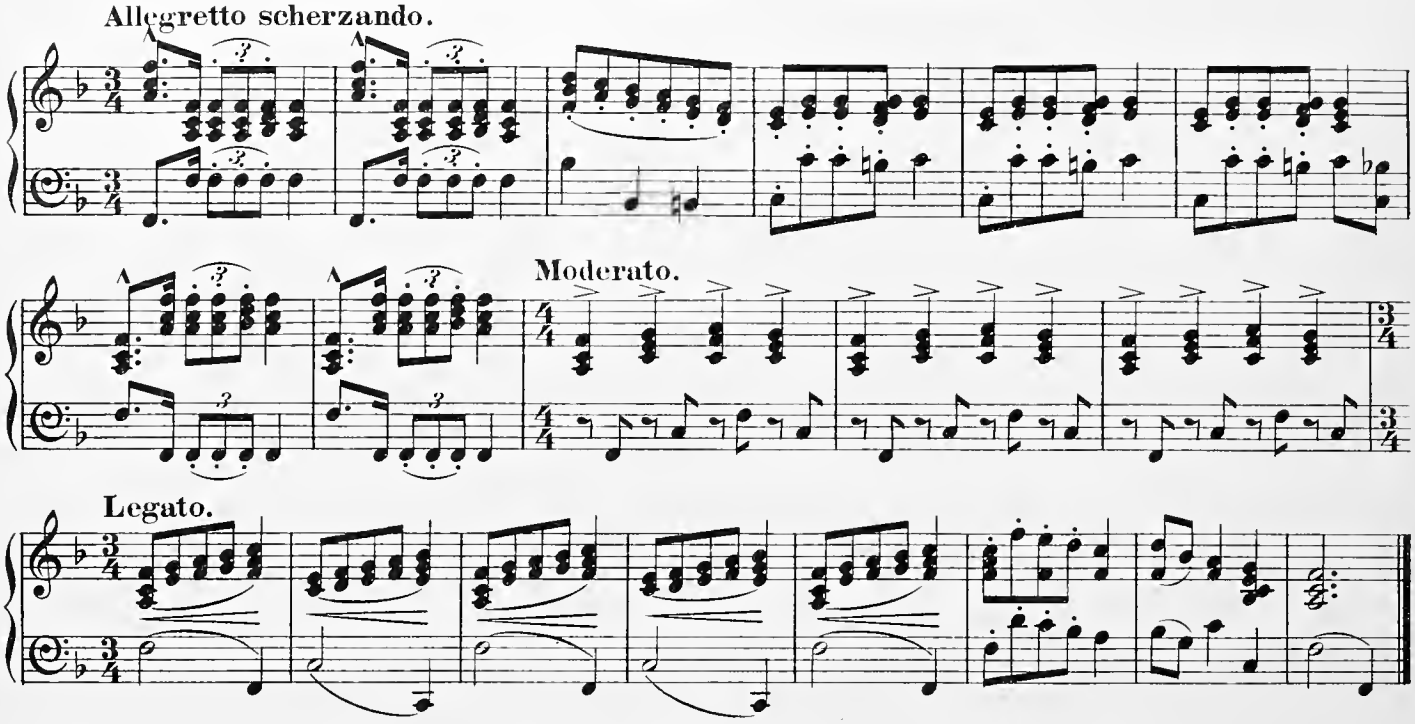


TÔN Y CEILIOG DU — The Black-Cock's Melody

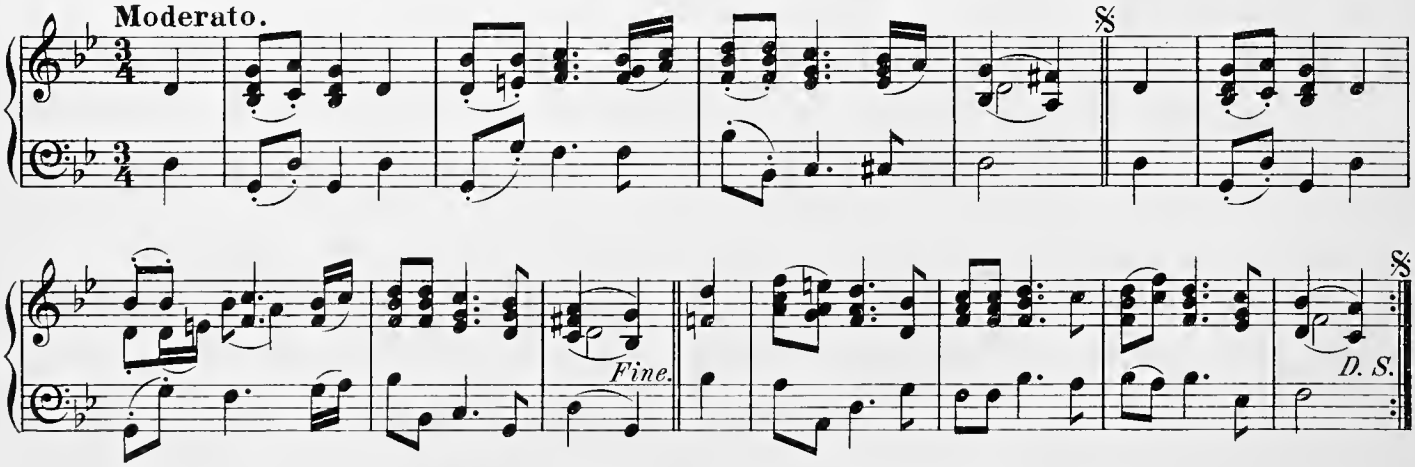
Andante.



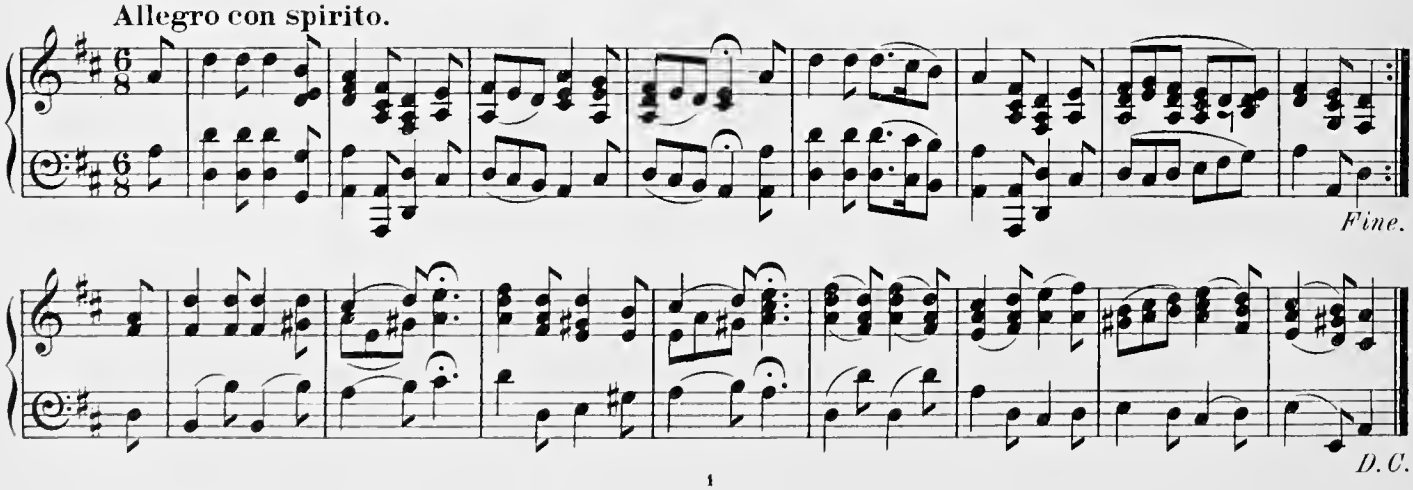
CYFFYLOGYN Y COED — The Woodcock



YN MHEN CAN MLYNEDD — One Hundred Years Hence

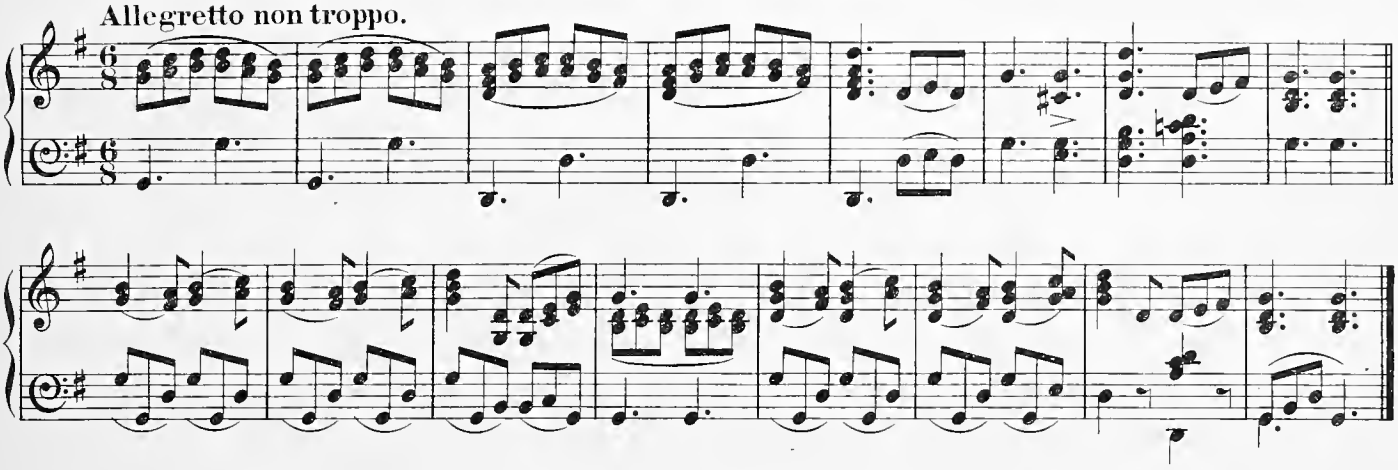


DAWNS Y GLOCSEN — The Clog Dance



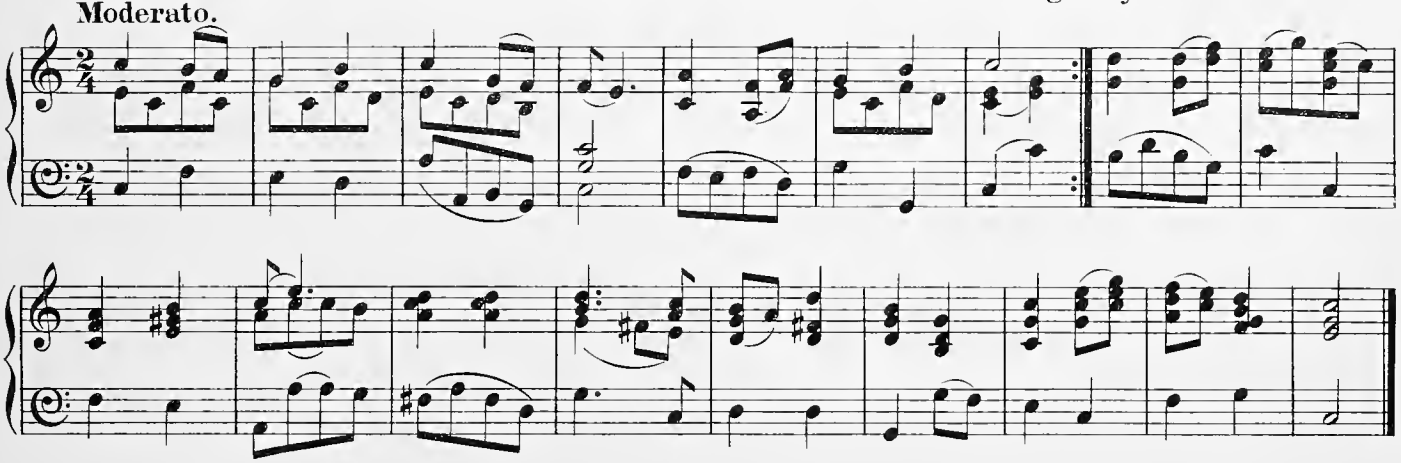
Y TEILIWR — The Tailor.

Allegretto non troppo.



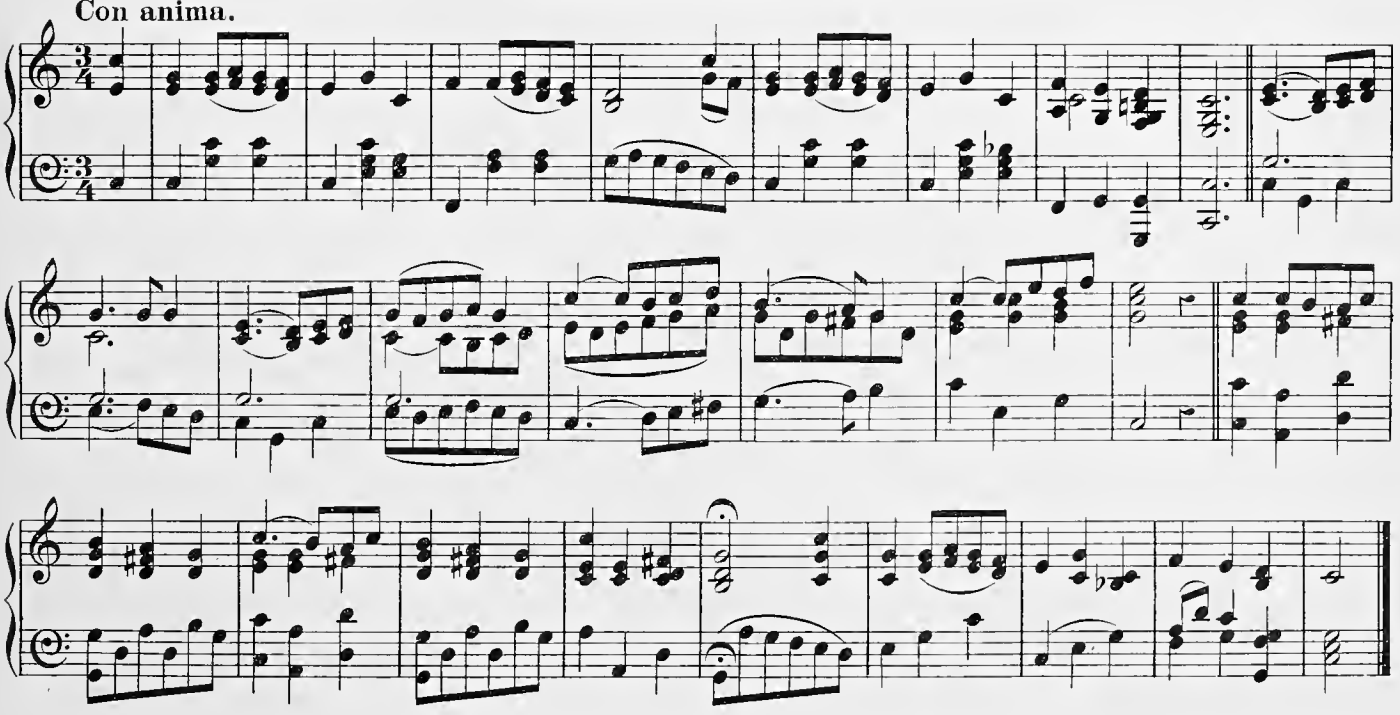
MALLDOD DOLGELLAU — The Gallantries of Dolgelley

Moderato.



CAERDROIA(1) — Troy(1)

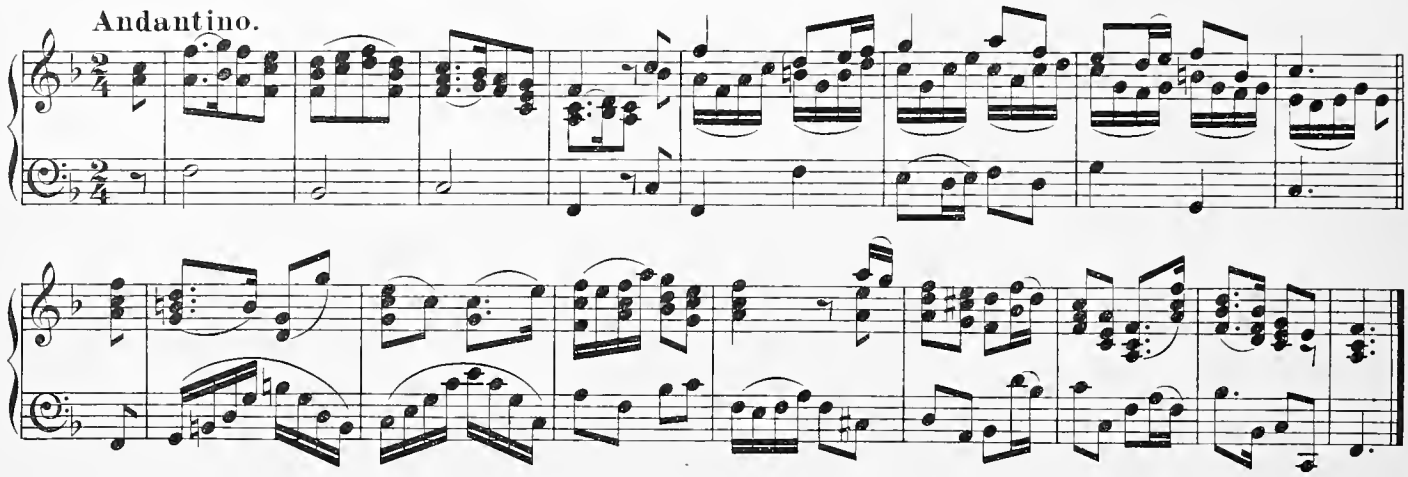
Con anima.



1

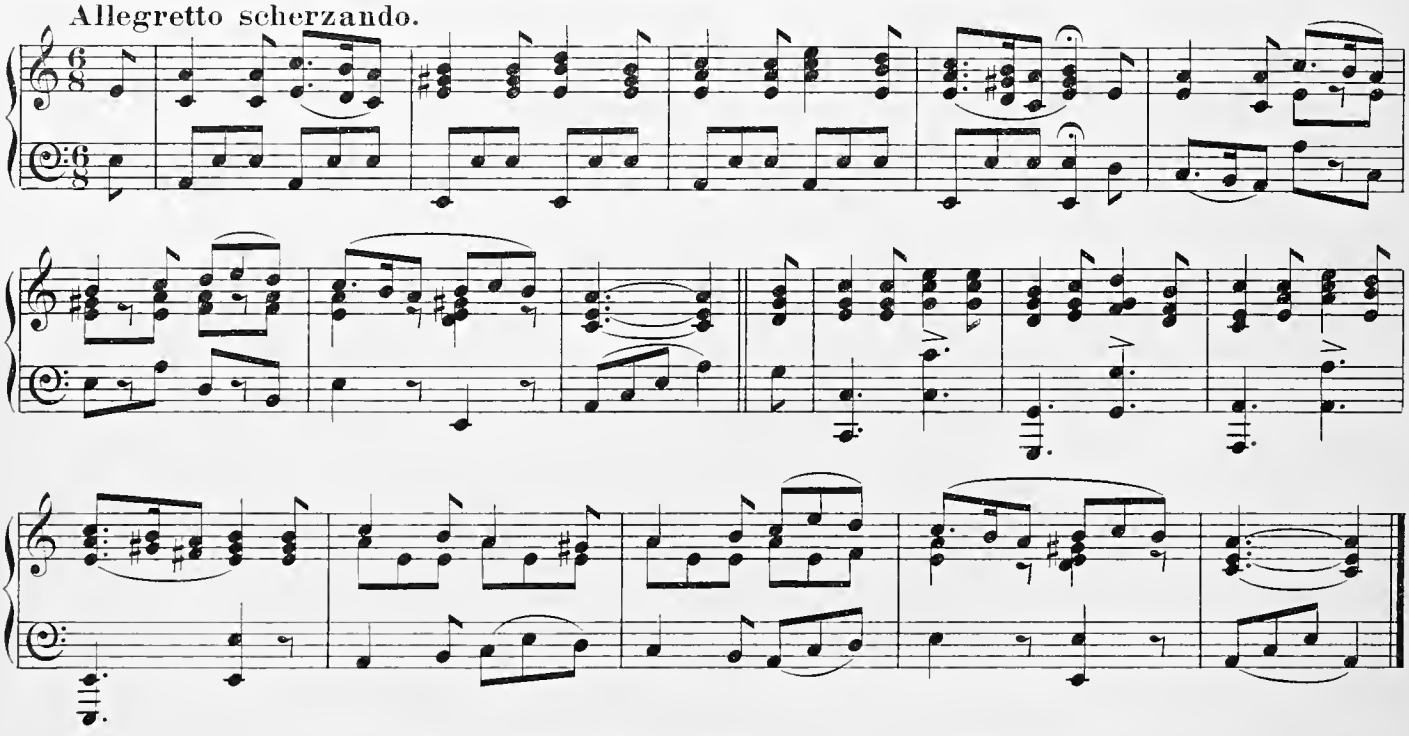
HÎR OES I DDAFYDD — Long Life to David

Andantino.



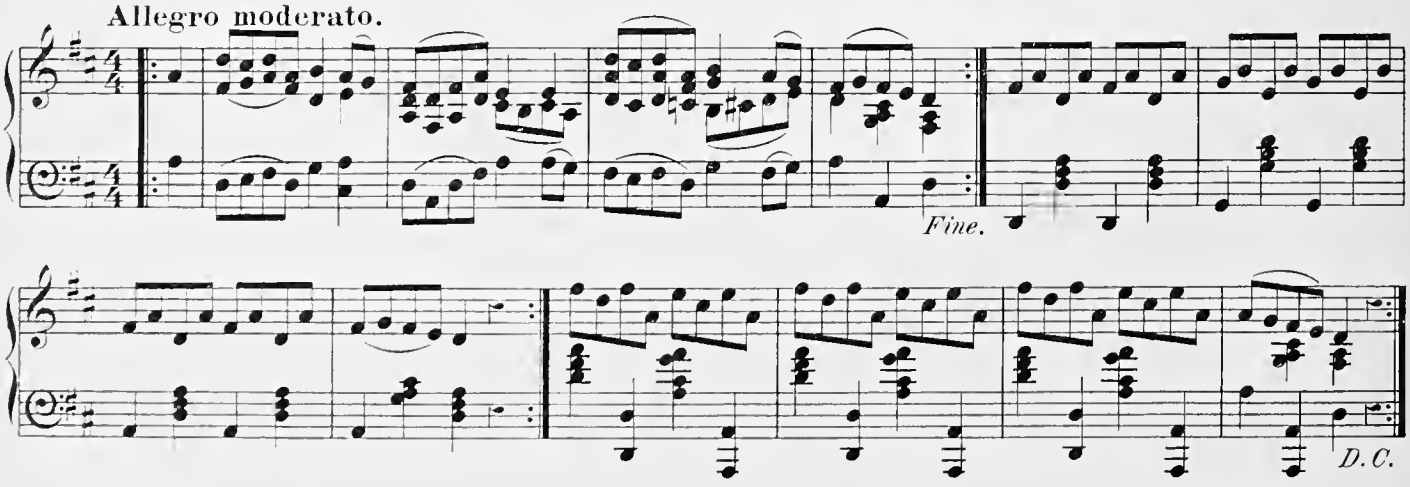
LLYGOD YN Y FELIN — Mice in the Mill

Allegretto scherzando.

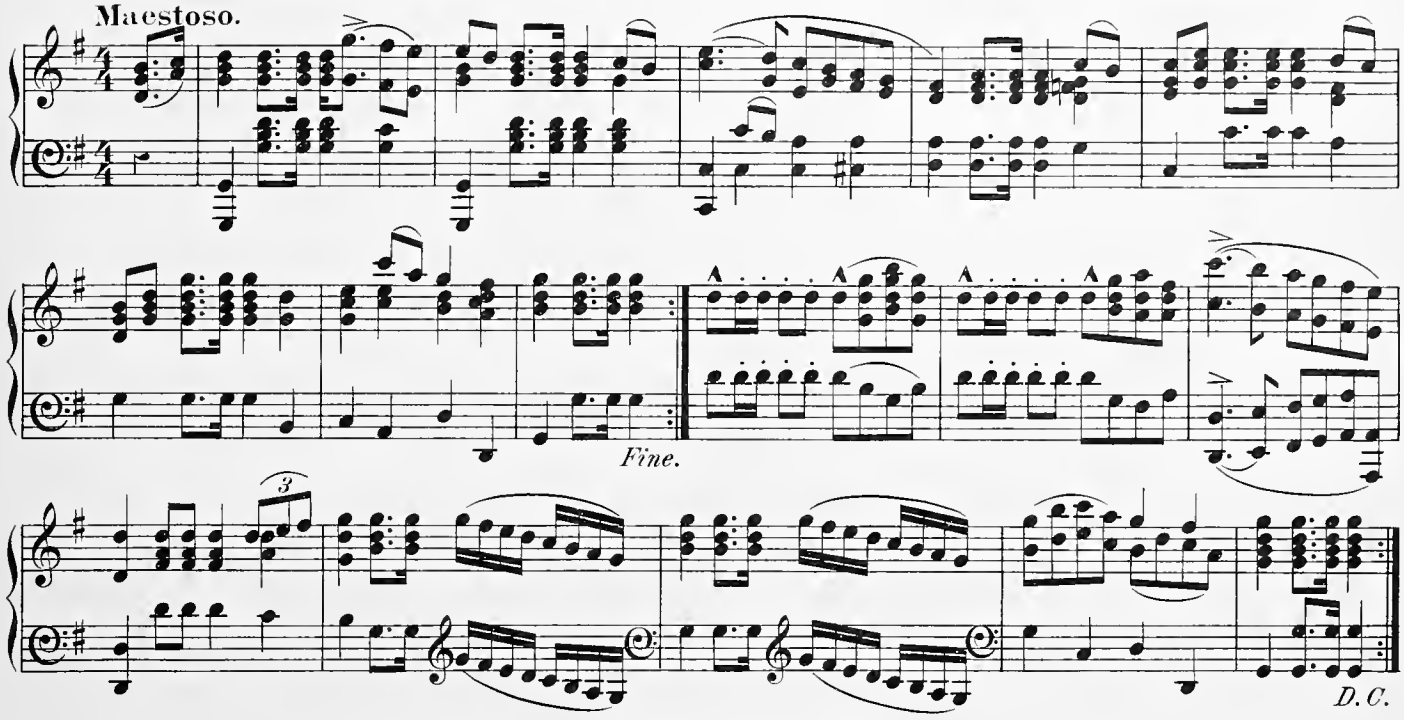


Y LILI (PIB - DDAWNS) — The Lily (A Pipe-Dance)

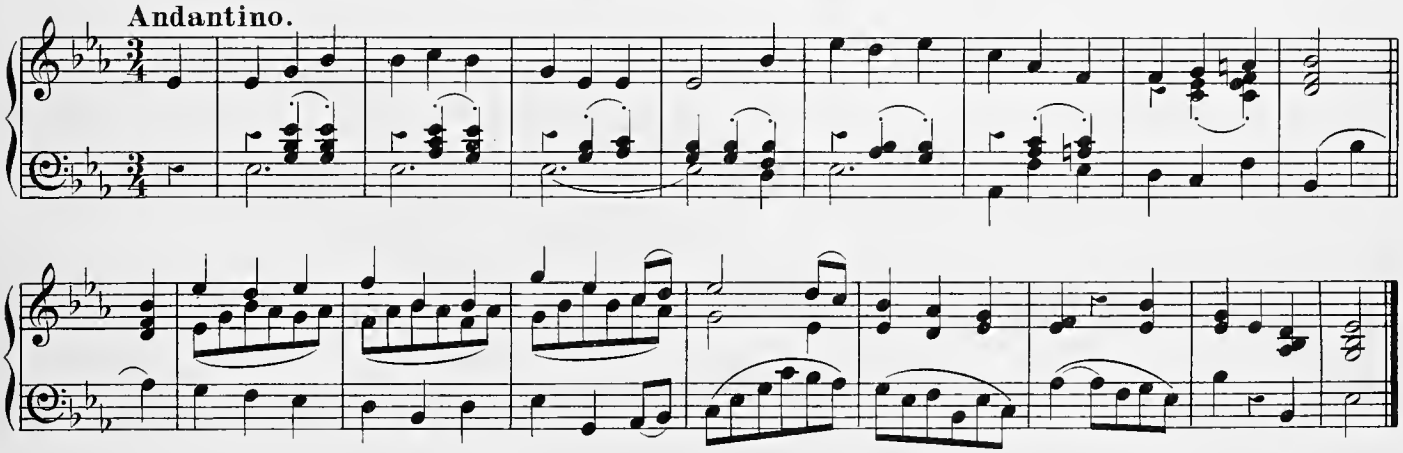
Allegro moderato.



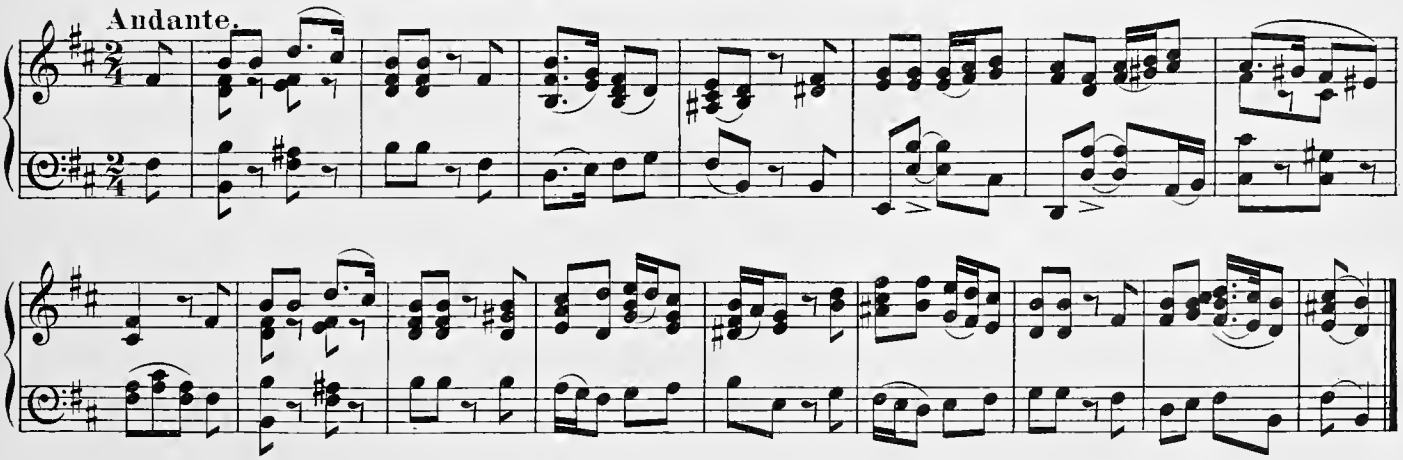
RHYFELGYRCH CAPTEN LLWYD — The War March of Captain Lloyd



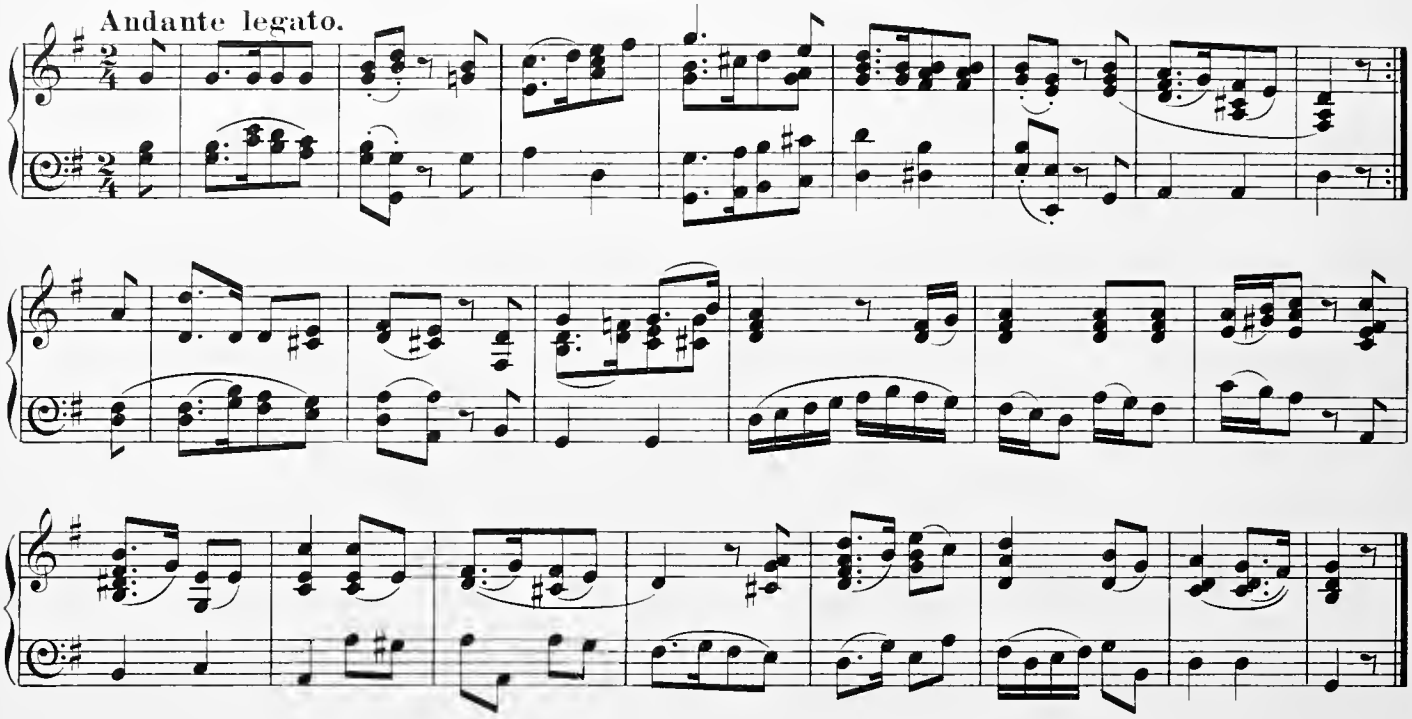
Y WENALLT — The Wenallt



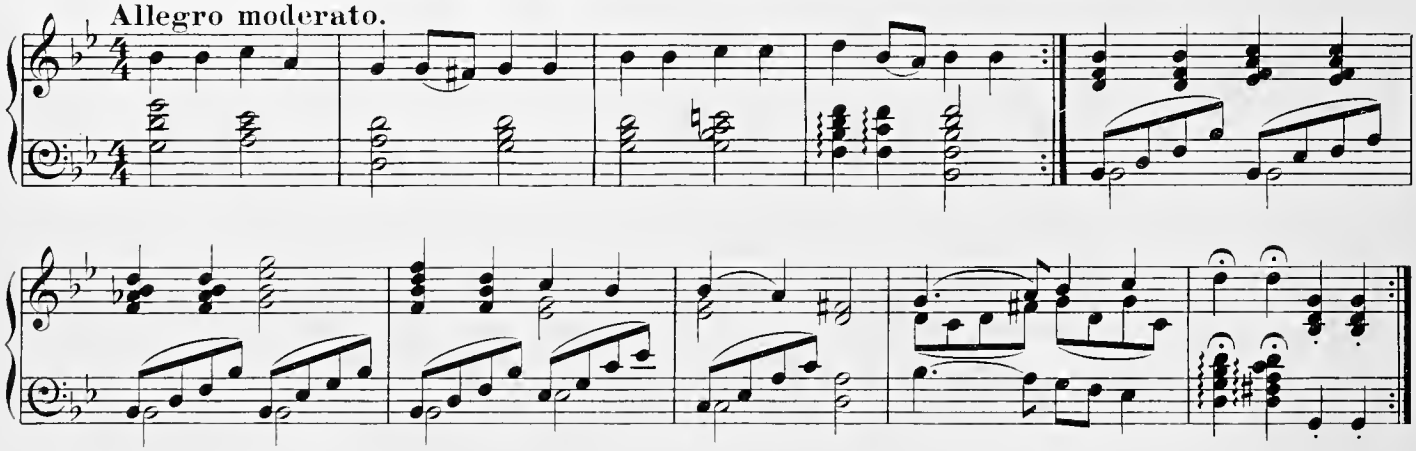
AGORIAD Y MELINYDD — The Miller's Key



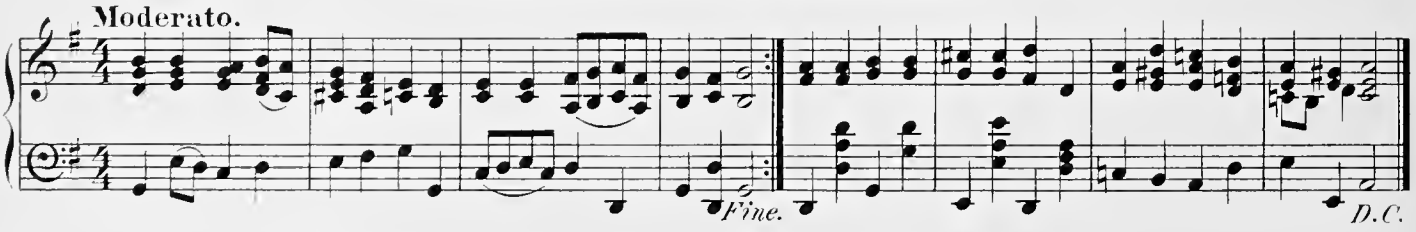
BREUDDWYD — A Dream



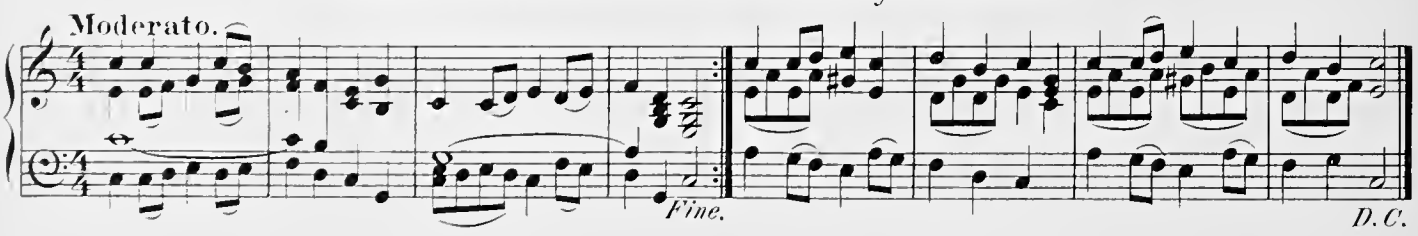
OND PAN AETHUM GYNTA I GARU — My first courtship



GLANBARGOED — Glanbargoed

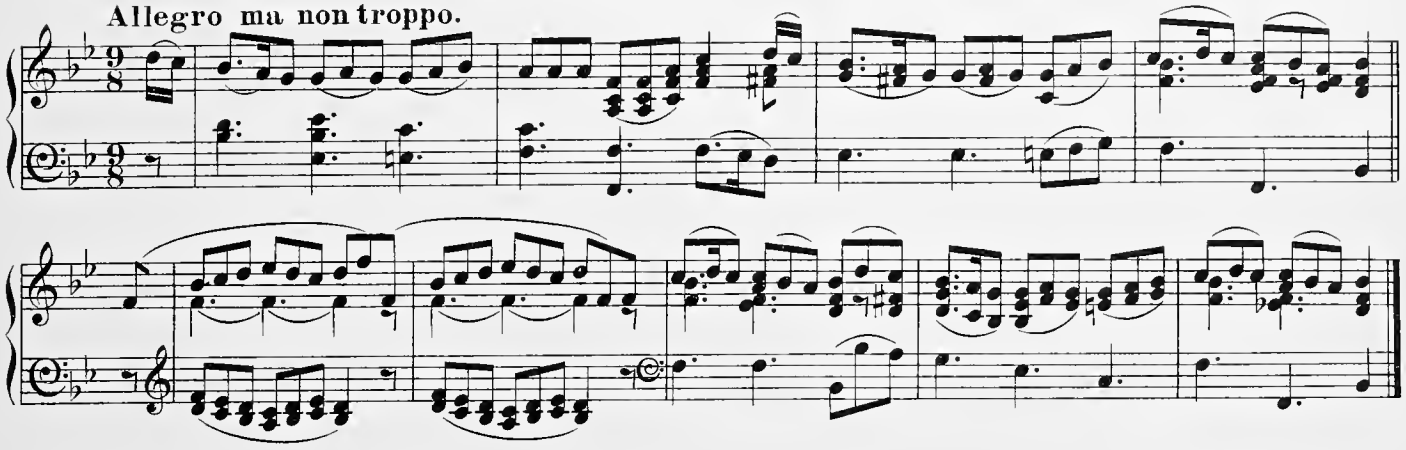


DACW NGHARIAD — Yonder is my Sweetheart



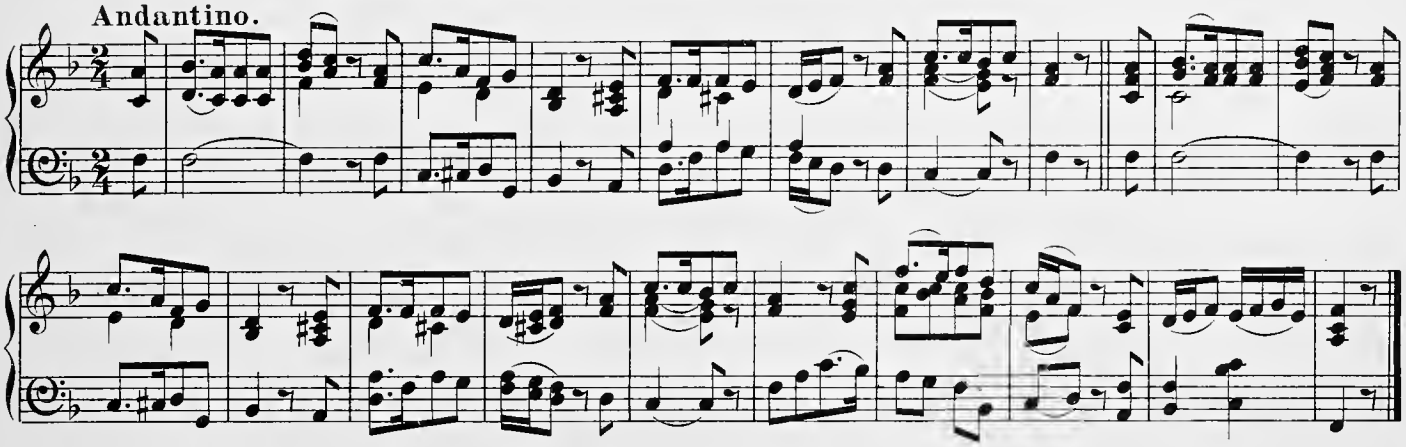
BETTI O LANSANTFFRAID — Betty of Llansaintffraid

Allegro ma non troppo.



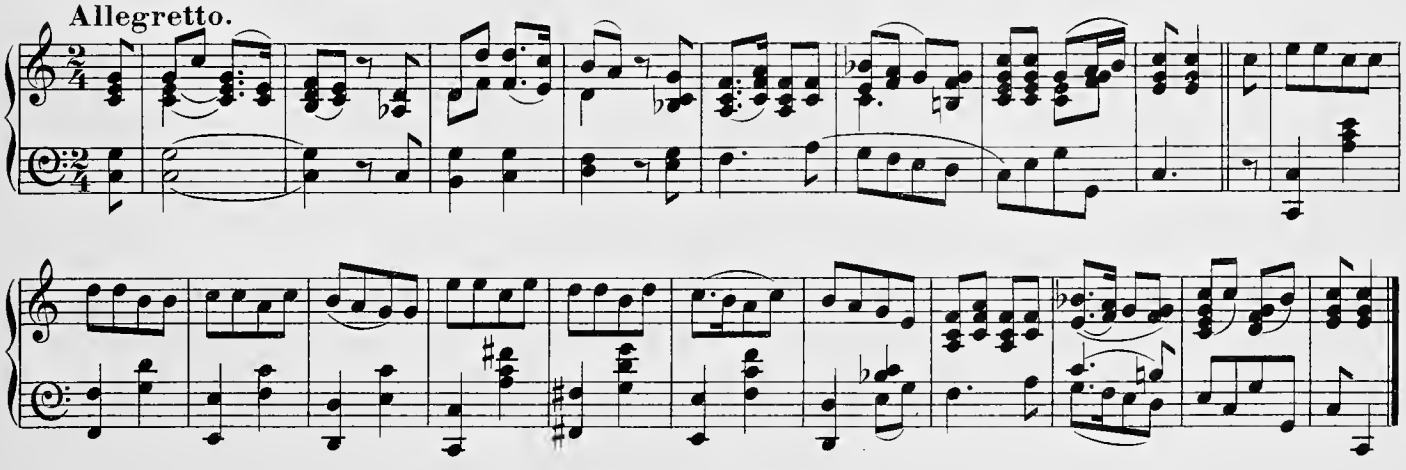
BREUDDWYDION UNION ANERCH — Dreams

Andantino.



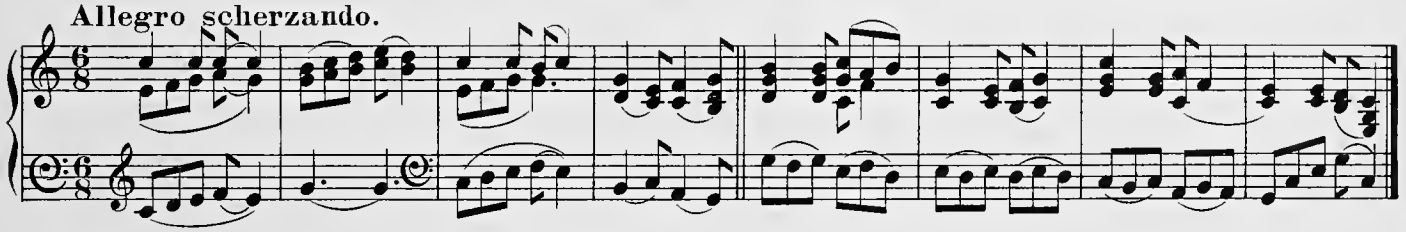
CODIAD YR EHEDYDD — The Rising of the Lark

Allegretto.



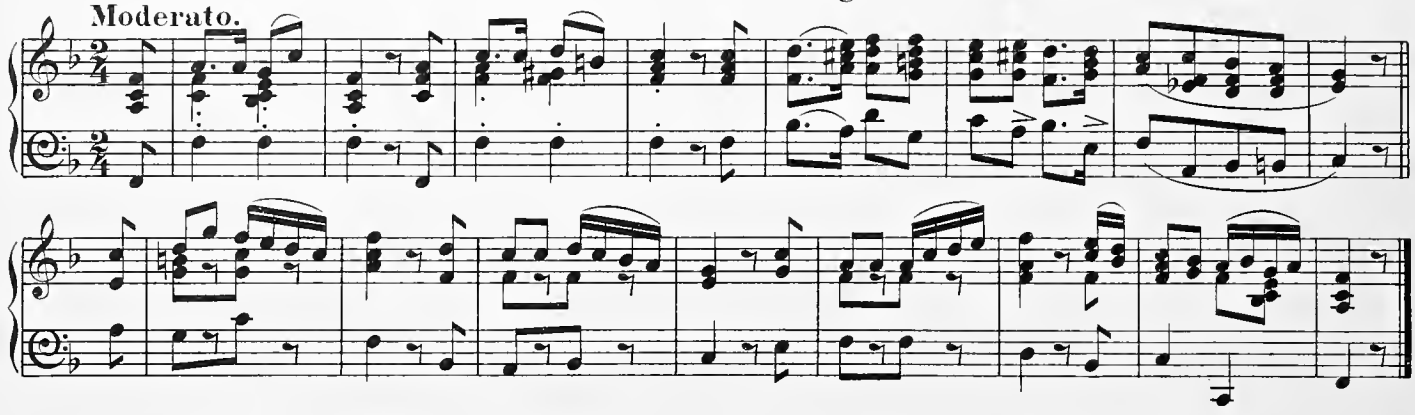
CÂN Y GWELY — Bed Song

Allegro scherzando.



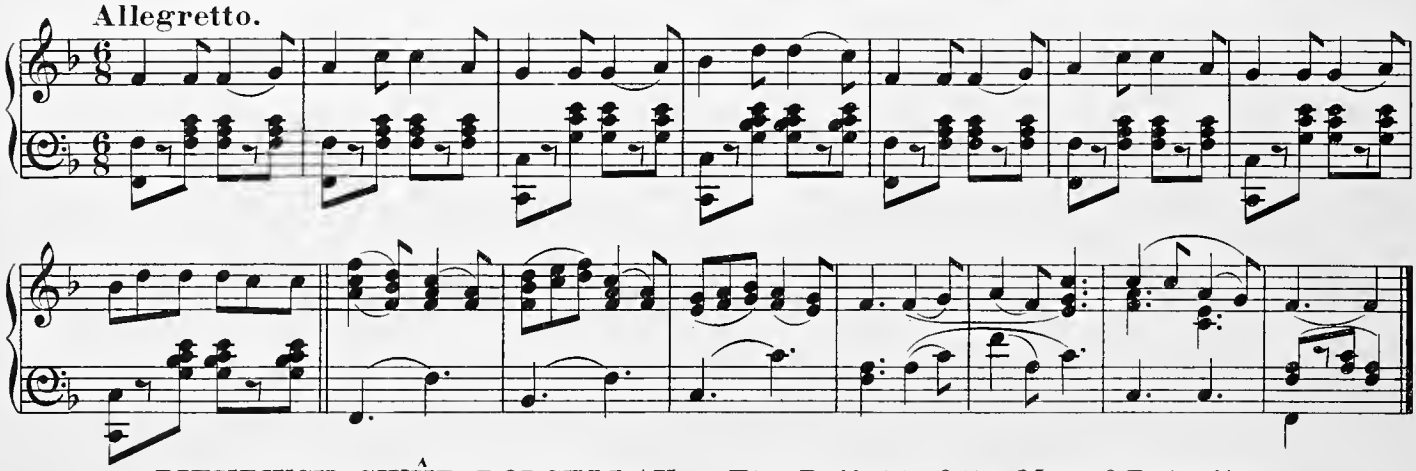
DIFYRWCH GWŶR GWENT — The Delight of the Men of Gwent

Moderato.



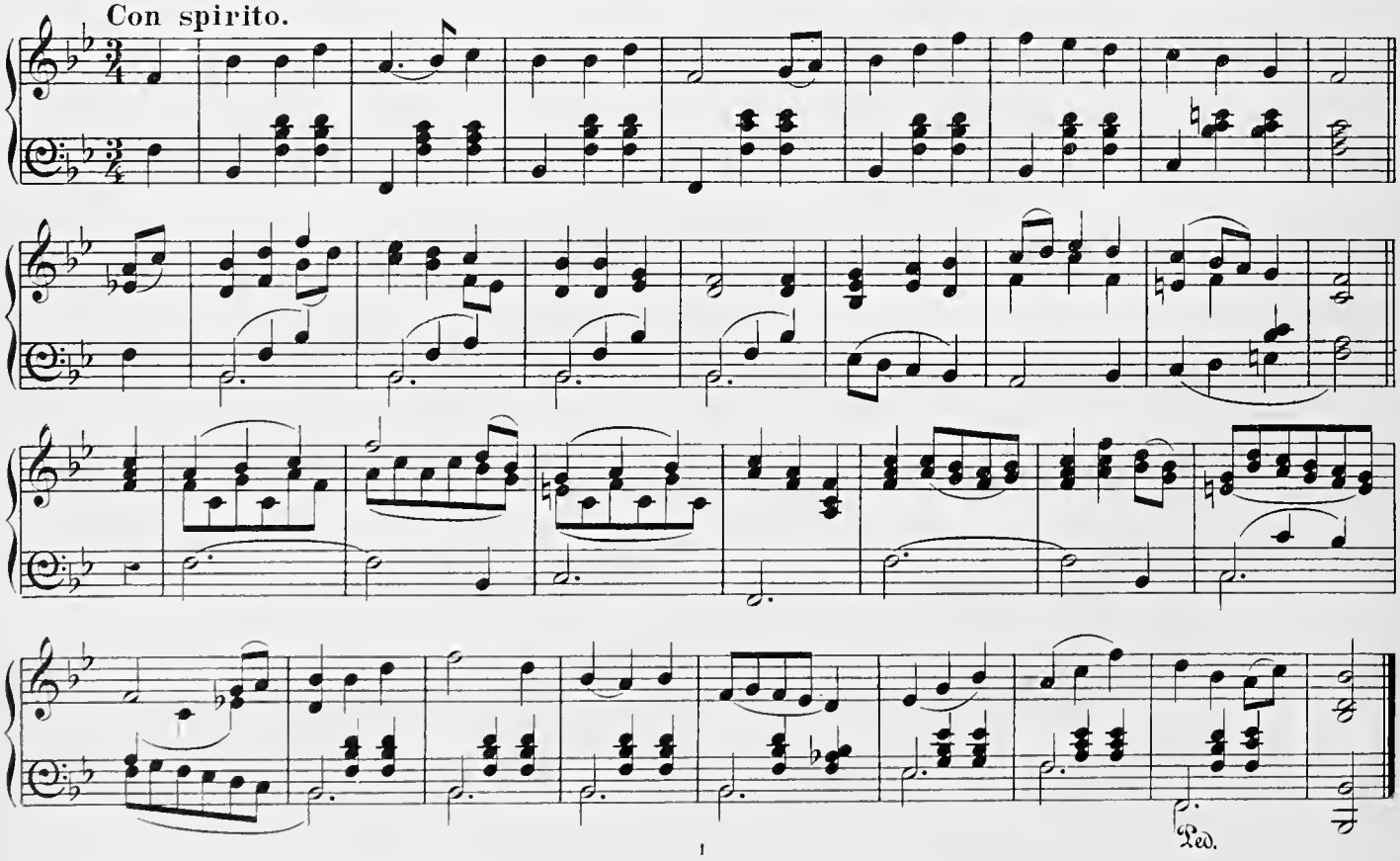
DIFYRWCH GWŶR LLANELLTYD — The Delight of the Men of Llanelltyd

Allegretto.



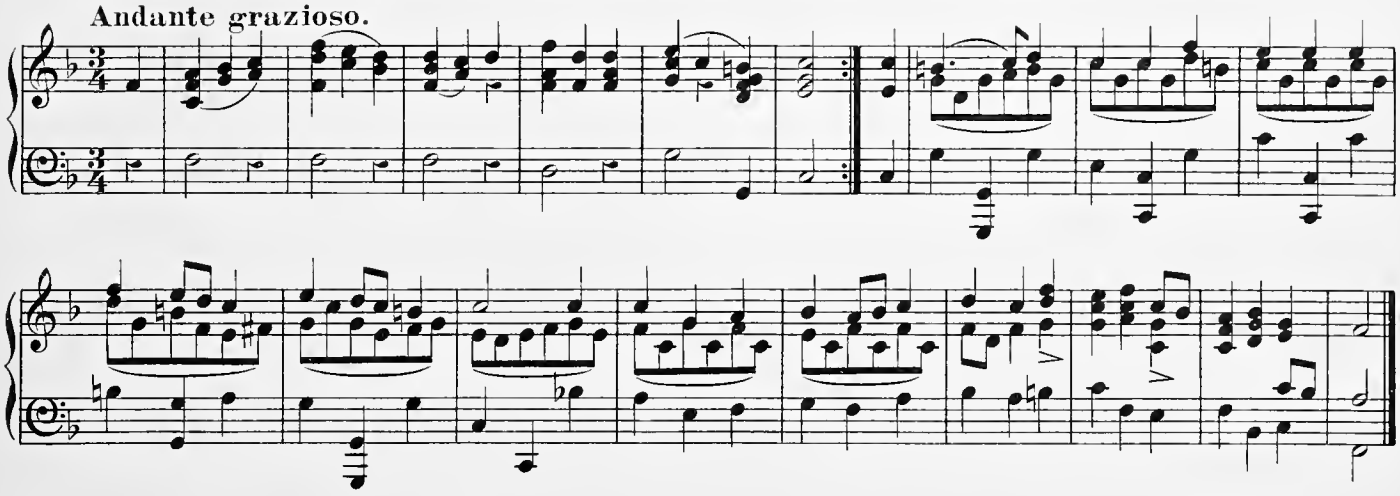
DIFYRWCH GWŶR DOLGELLAU — The Delight of the Men of Dolgelley

Con spirito.



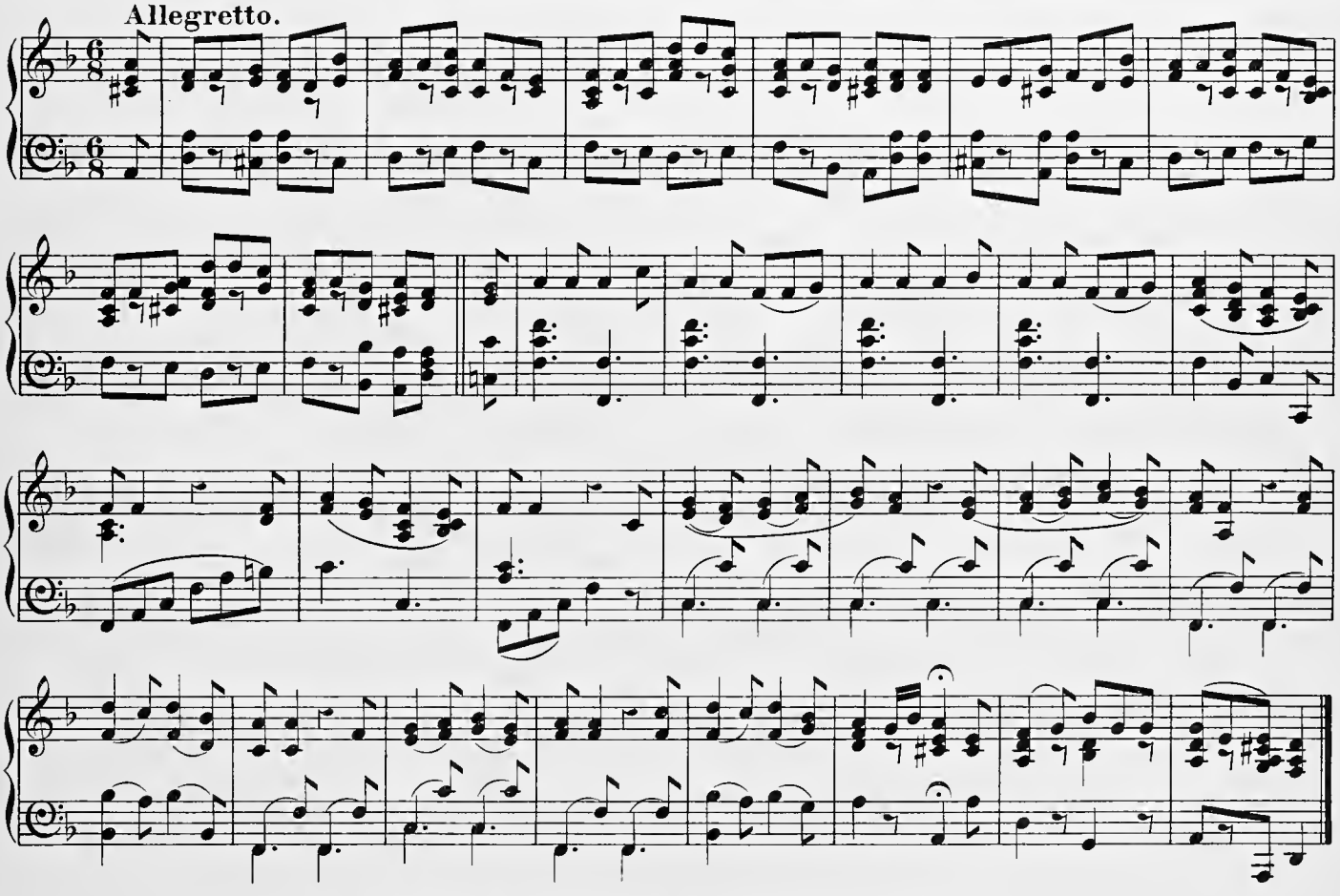
DIFYRWCH GWŶR MAENTWROG — The Delight of the Men of Maentwrog

Andante grazioso.



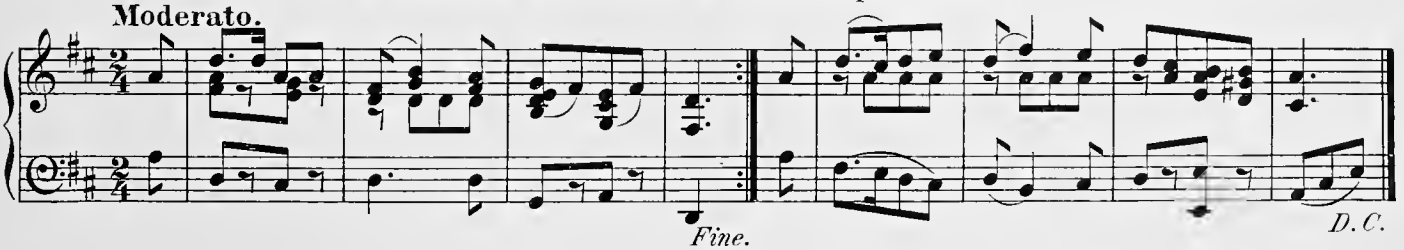
DIFYRWCH GŴYR PONT-NÊDD-FECHAN — The Delight of the Men of Pont-Nedd-Fechan

Allegretto.

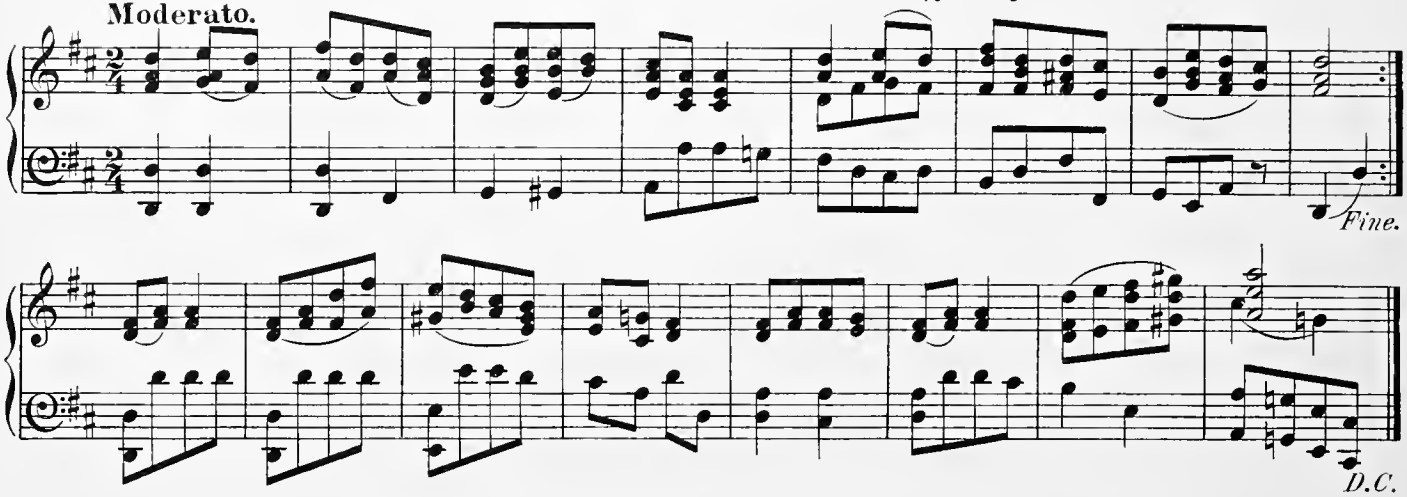


Y DERYN DAWNUS — The Eloquent Bird

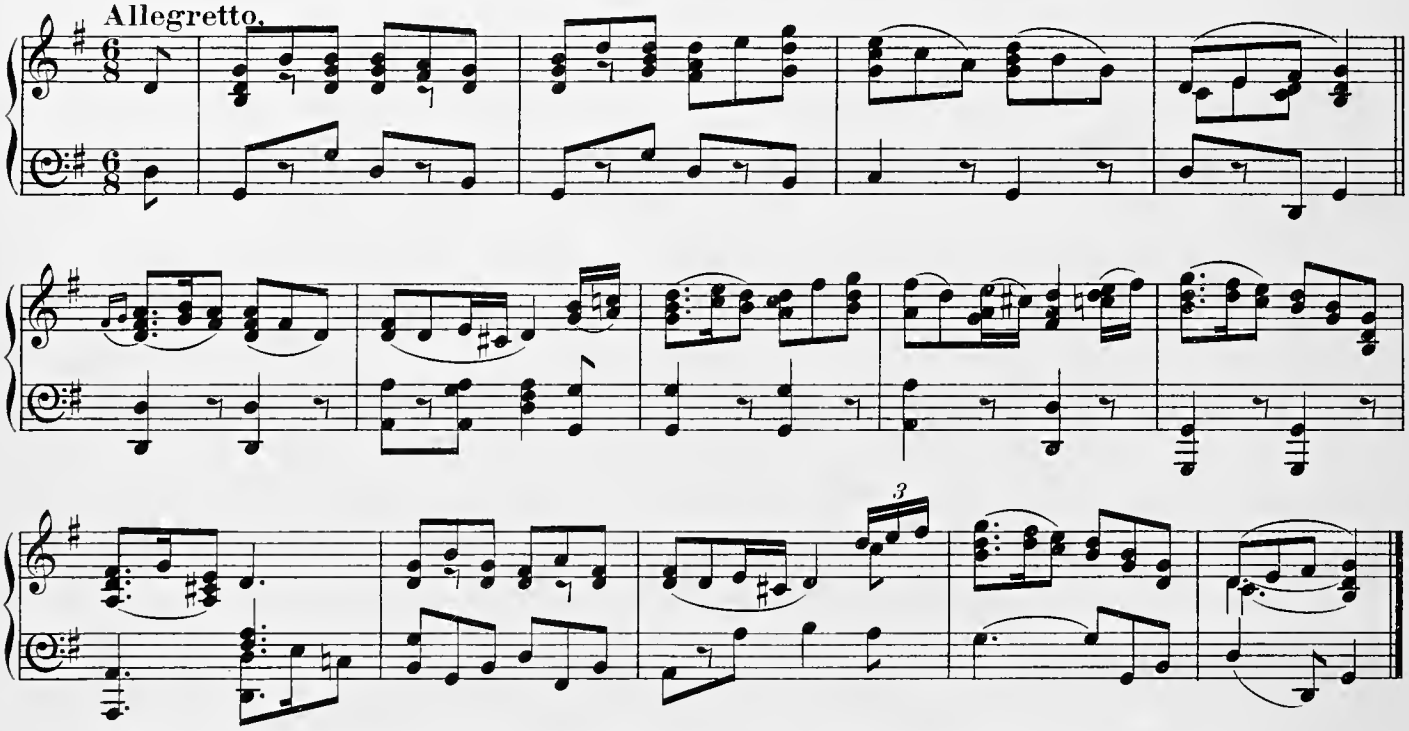
Moderato.



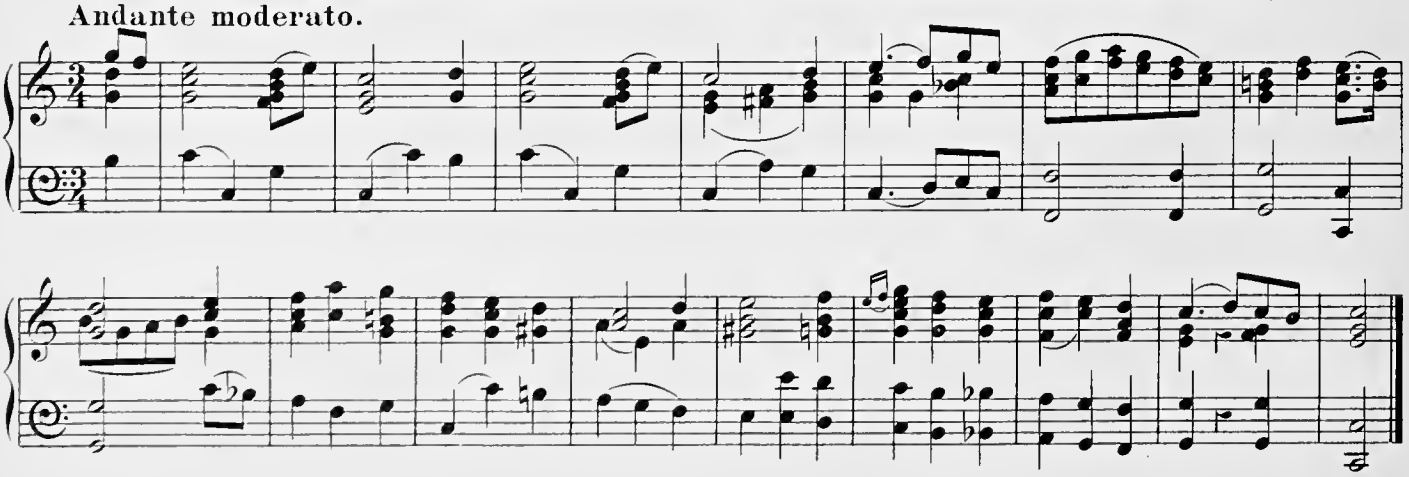
CWAR PENGWERN — Pengwern Quarry



LLWYD Y GWRŶCH — The Hedge Sparrow

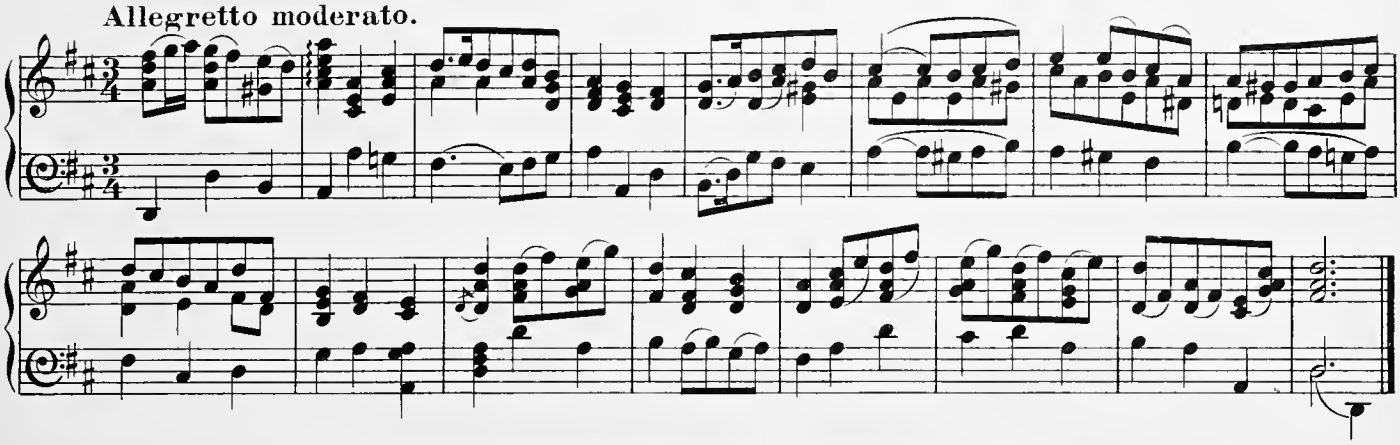


PLYGIAD Y BEDOL (YR HEN FFORDD) (1) — The bend of the Horse-Shoe (1)



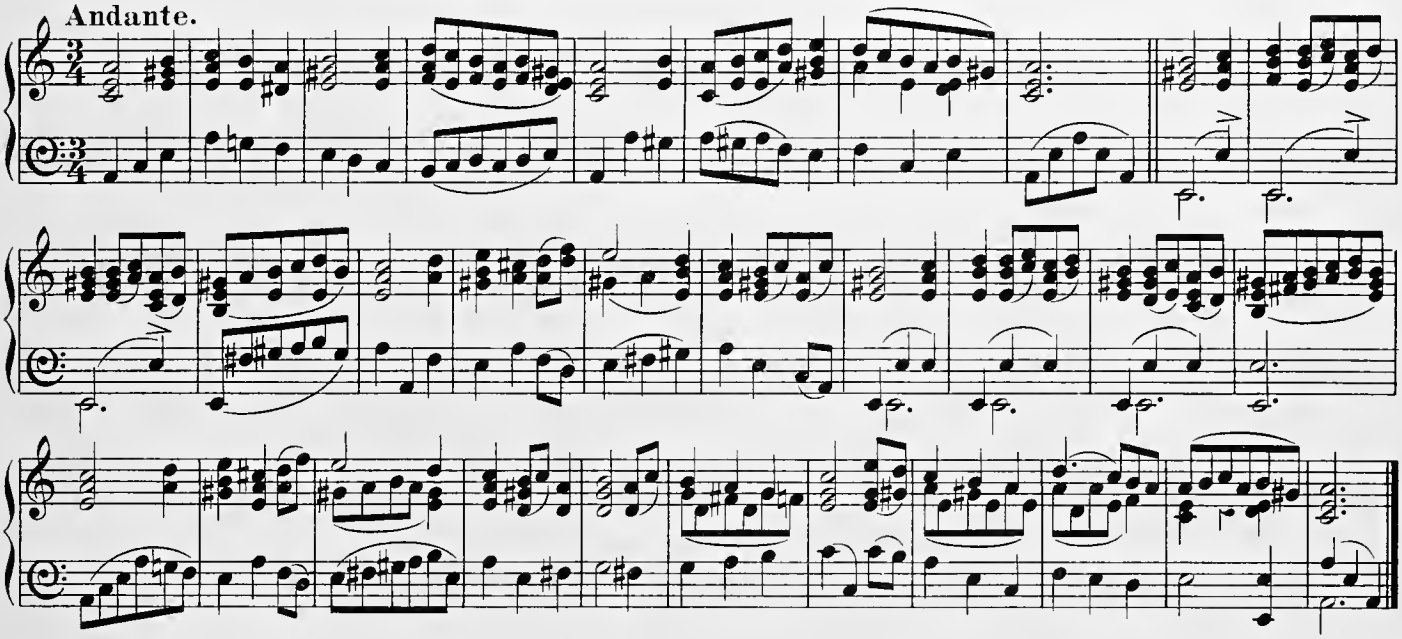
PLYGIAD Y BEDOL(2) — The Bend of the Horse Shoe(2)

Allegretto moderato.



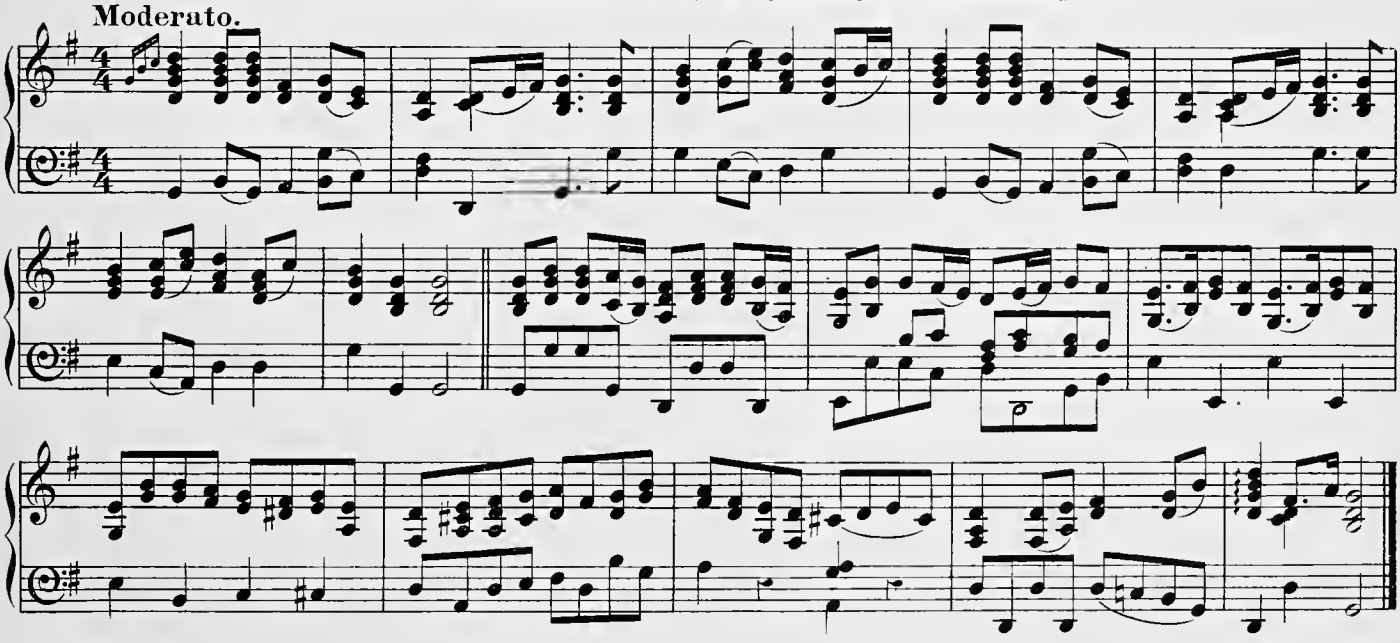
LLIDIART-Y-BARWN — The Baron's Gate

Andante.



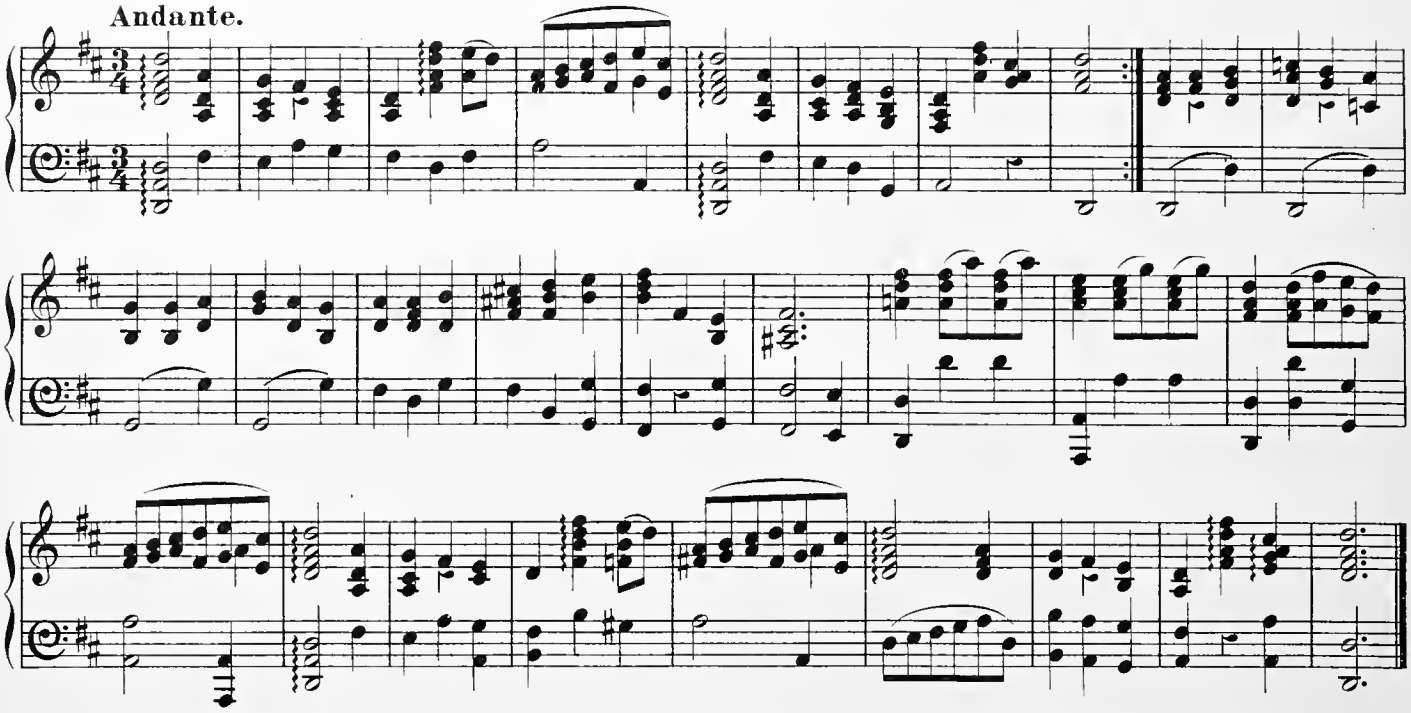
HÙN GWENLLIAN — The Slumber of Gwenllian

Moderato.



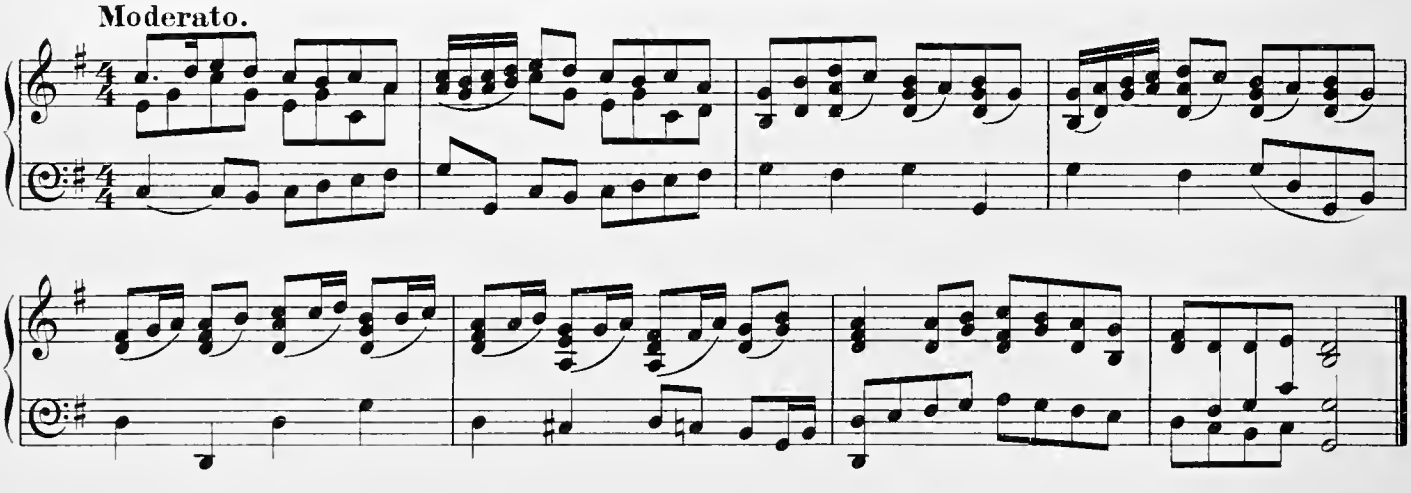
PUM CHWECHEINIOG — Five Sixpences

Andante.



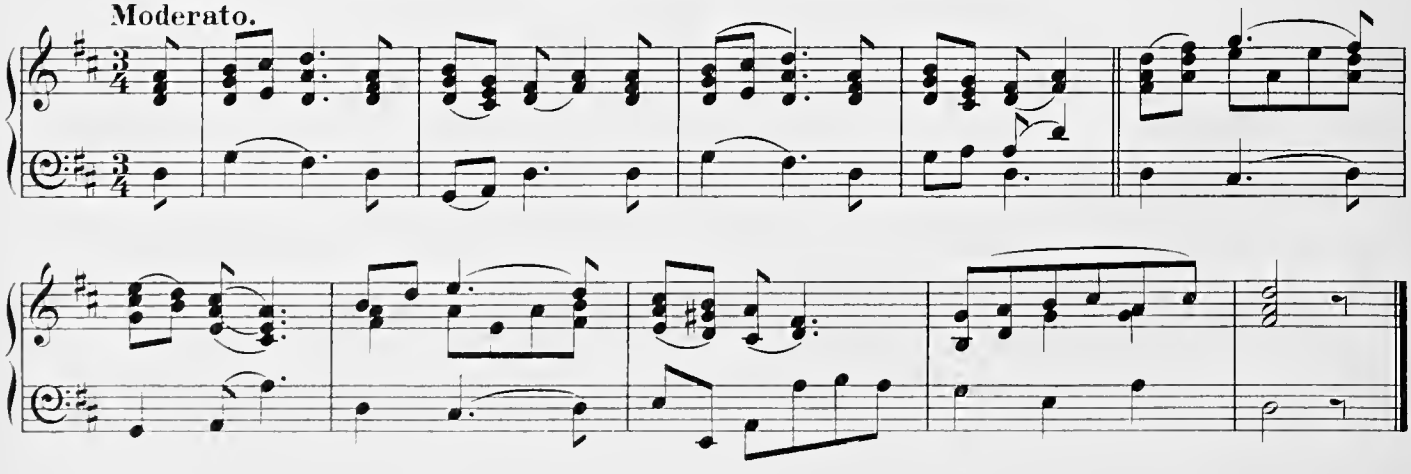
ERDDYGAN Y CRWTHWR DU BACH — The little Black Crowther's Melody

Moderato.



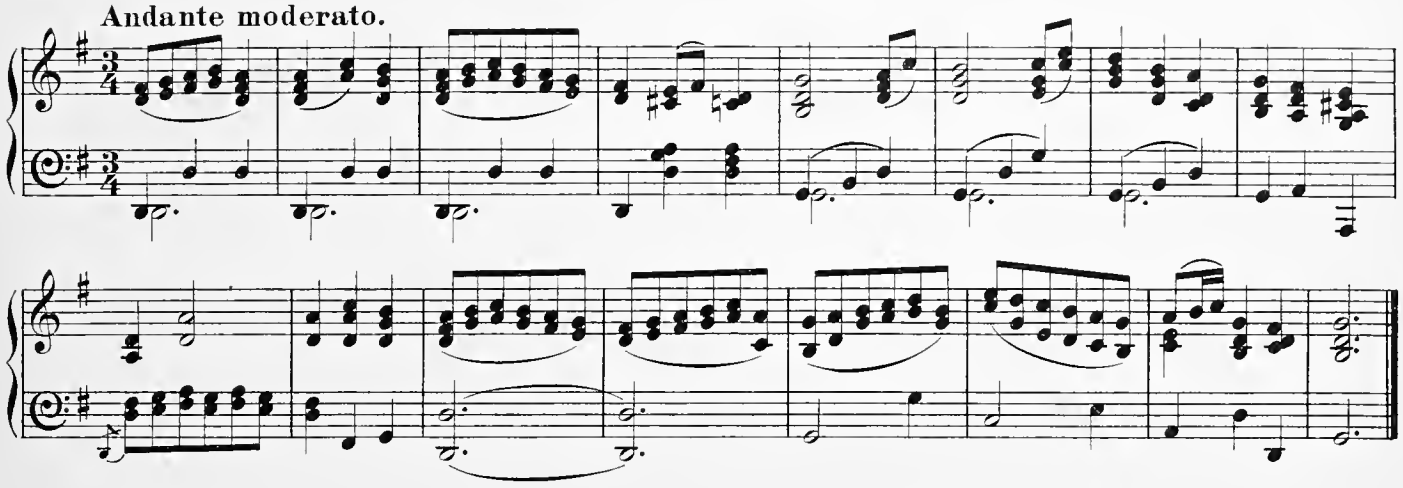
IEUTYN Y TINCER — Ieutyn the Tinker

Moderato.



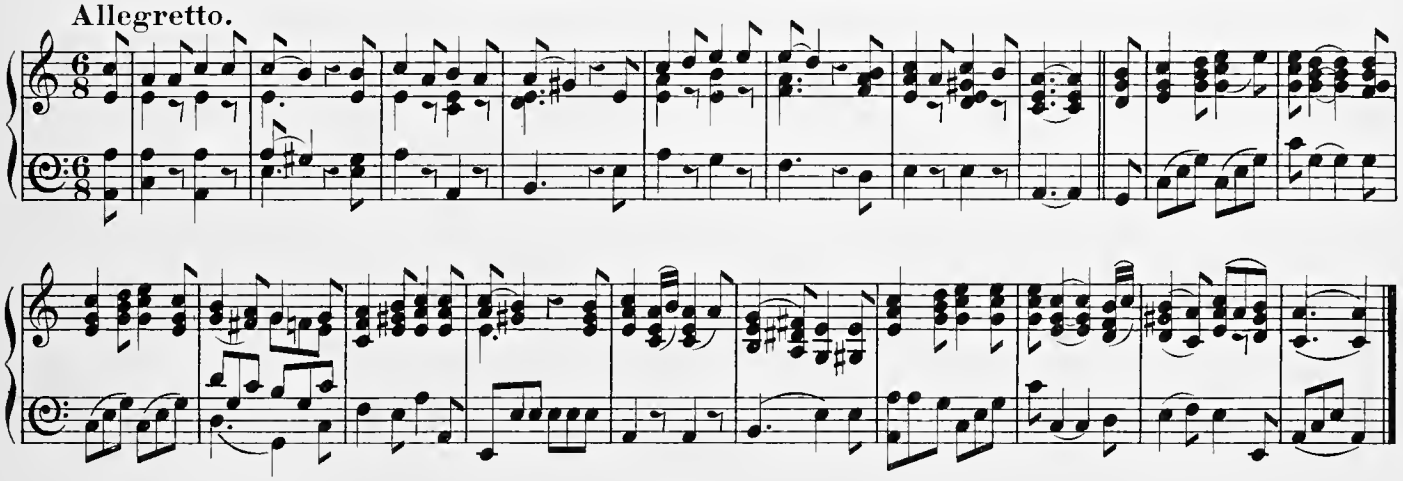
OBSI DÒN — Obsi Tune

Andante moderato.



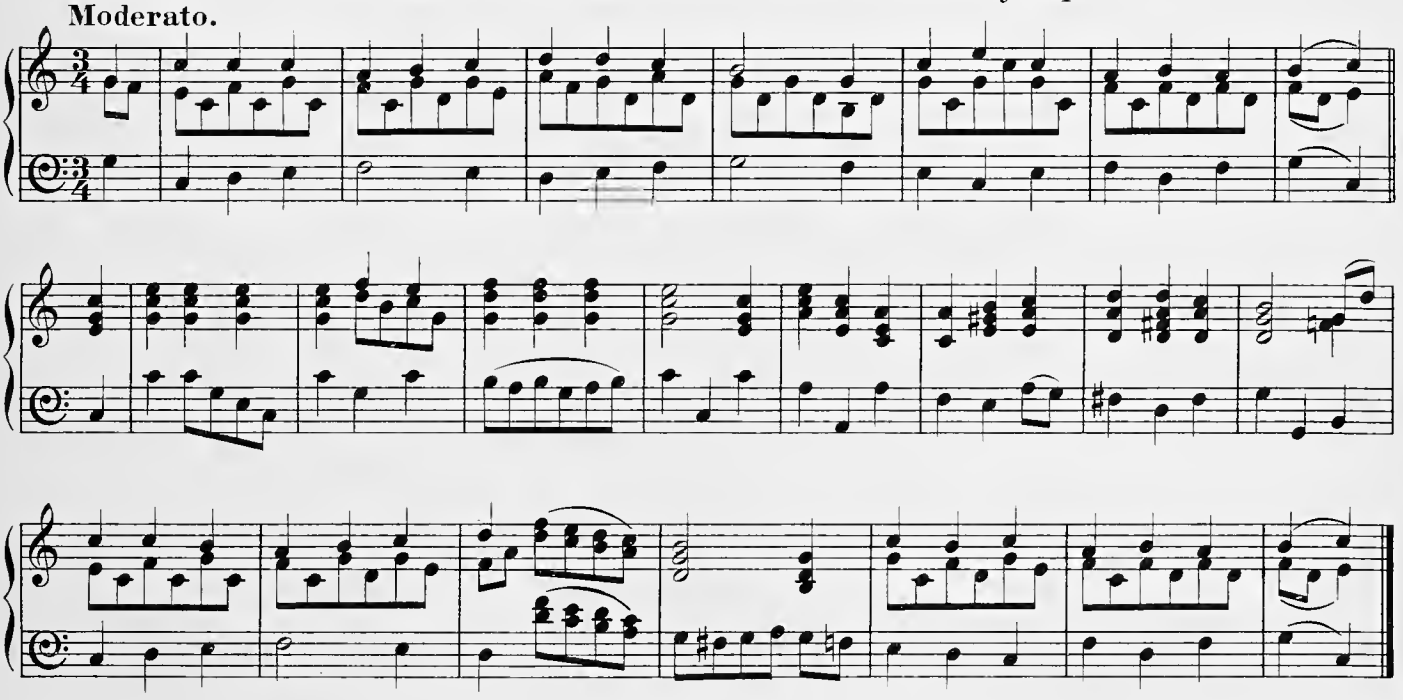
Y PYSGOTWR — The Fisherman

Allegretto.



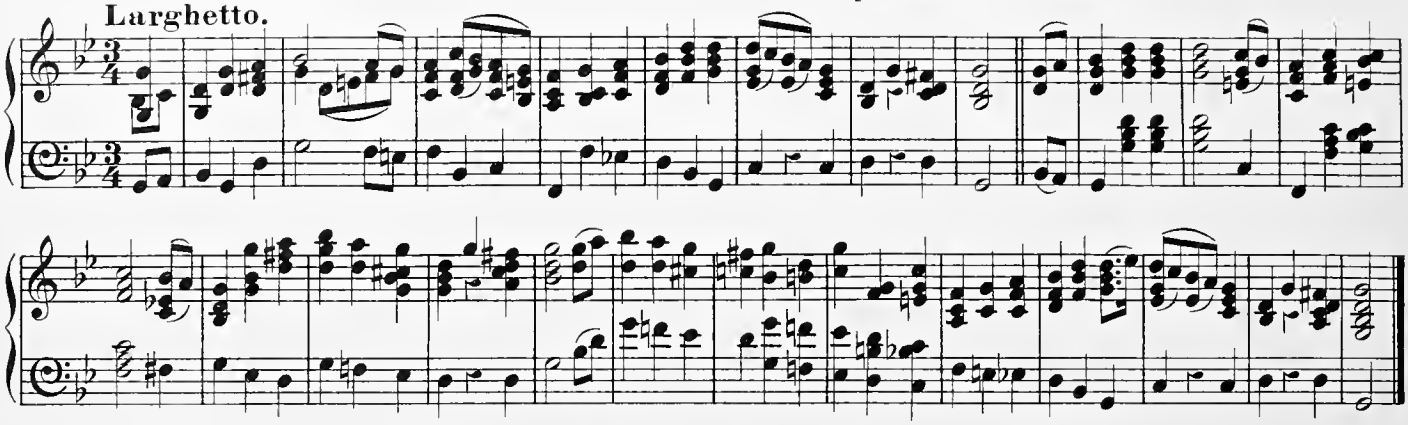
Y BIBELL WEN GALCHOG — The White Clay Pipe

Moderato.



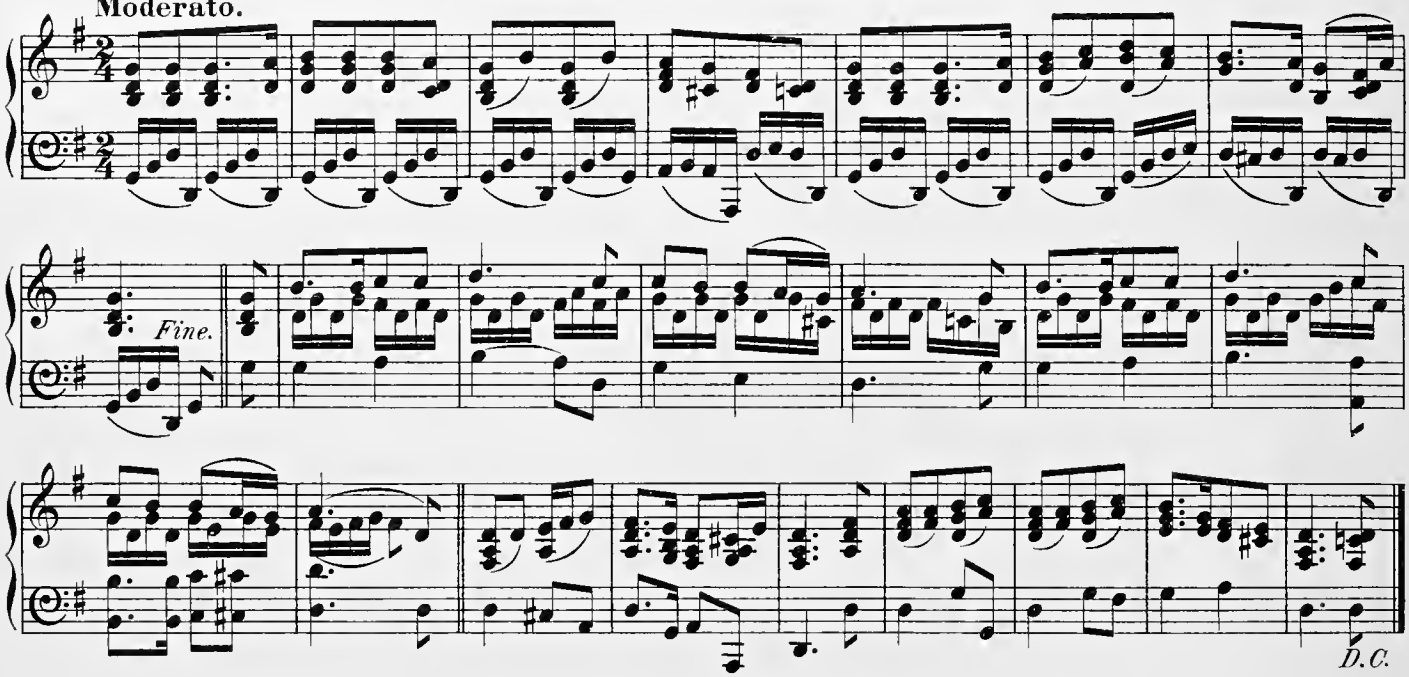
FWYN SEREN FAIN SYW — My Beautiful Star

Larghetto.



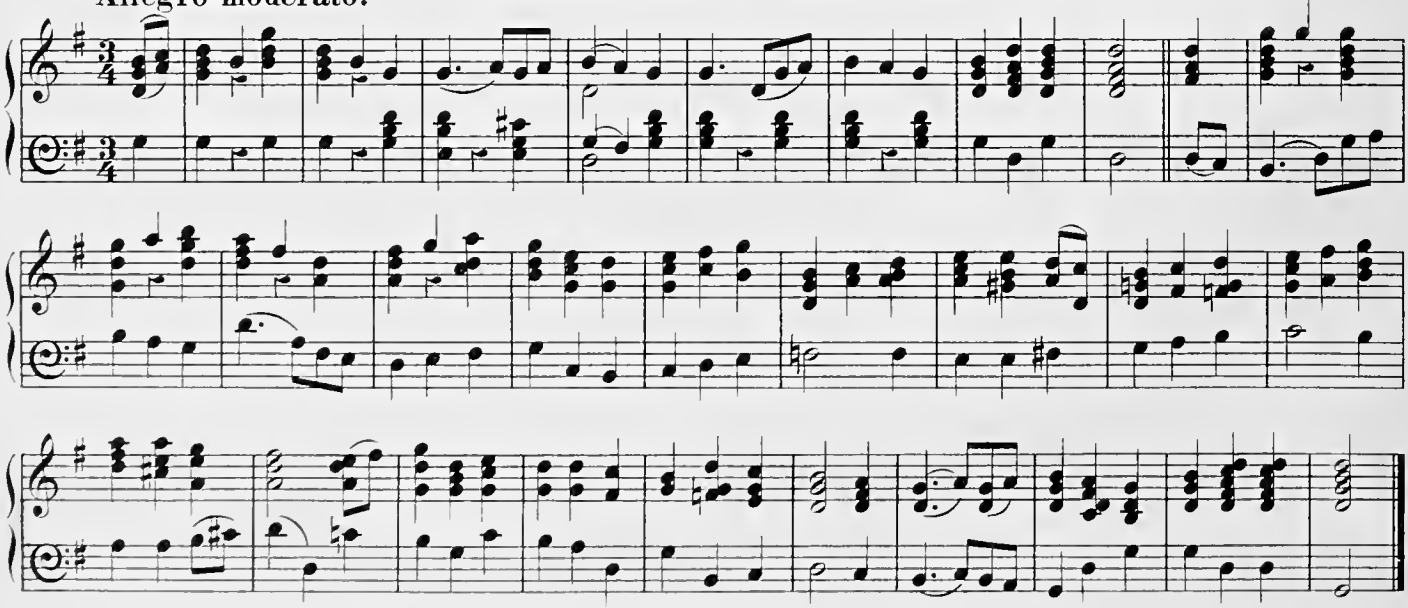
TEMPLE BAR — Temple Bar

Moderato.



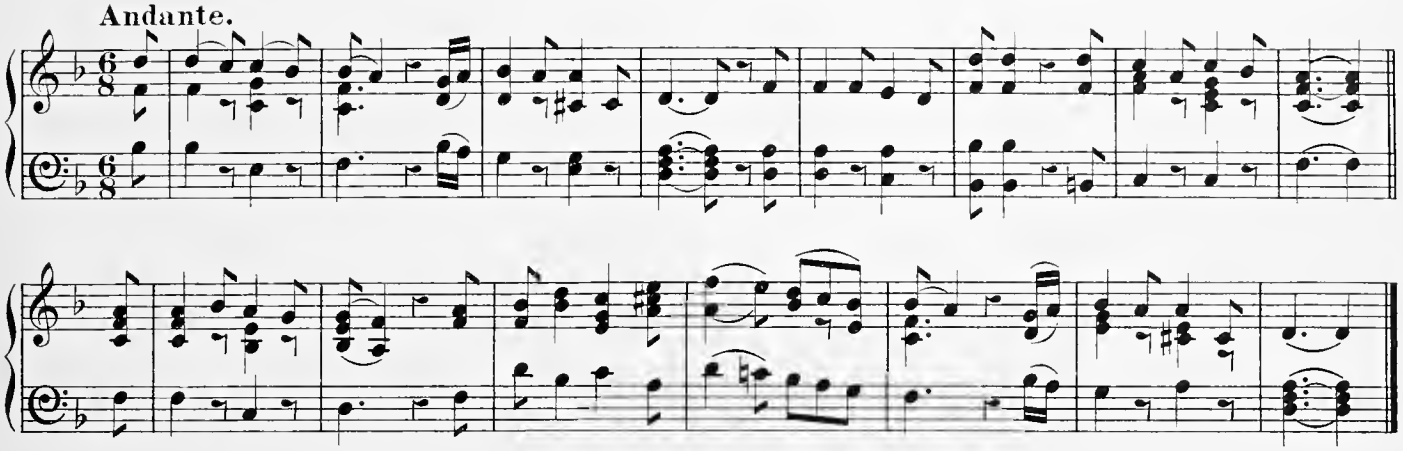
GLANYRAFON — Glanyrafon

Allegro moderato.



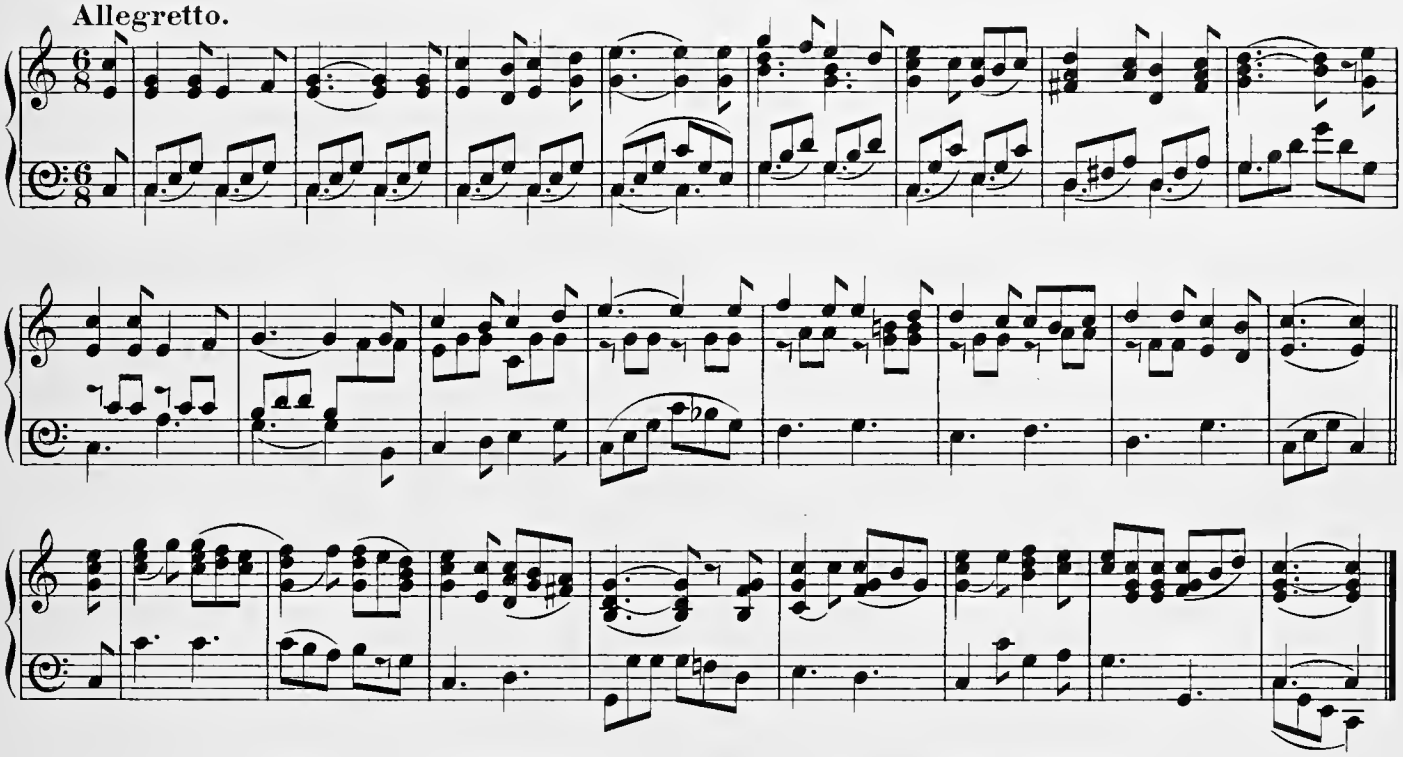
Y DEIGRYN — The Tear

Andante.



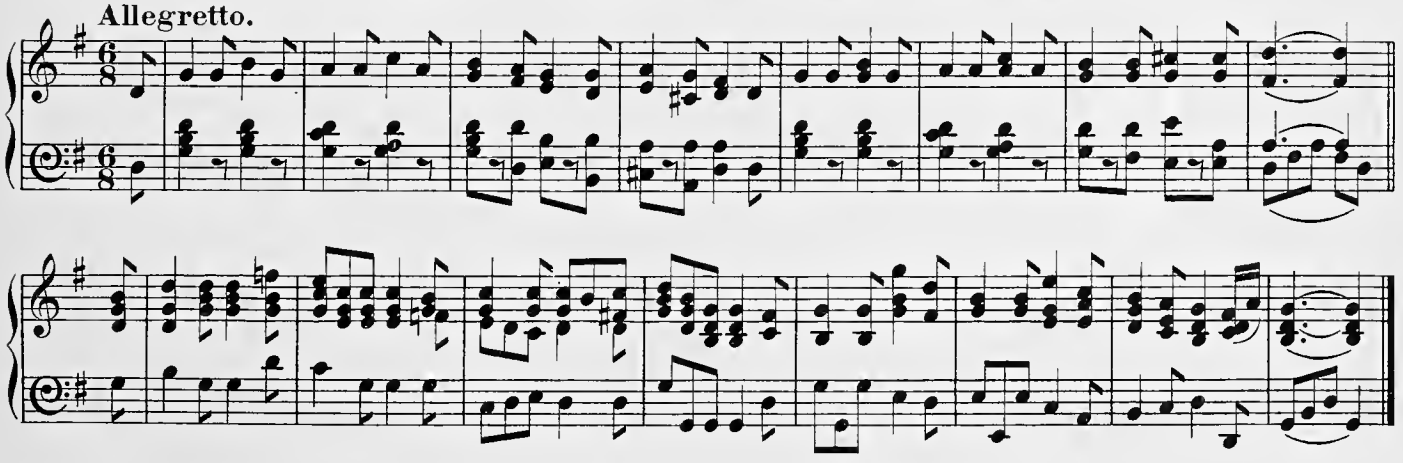
FFELENA (1) — Felena (1)

Allegretto.



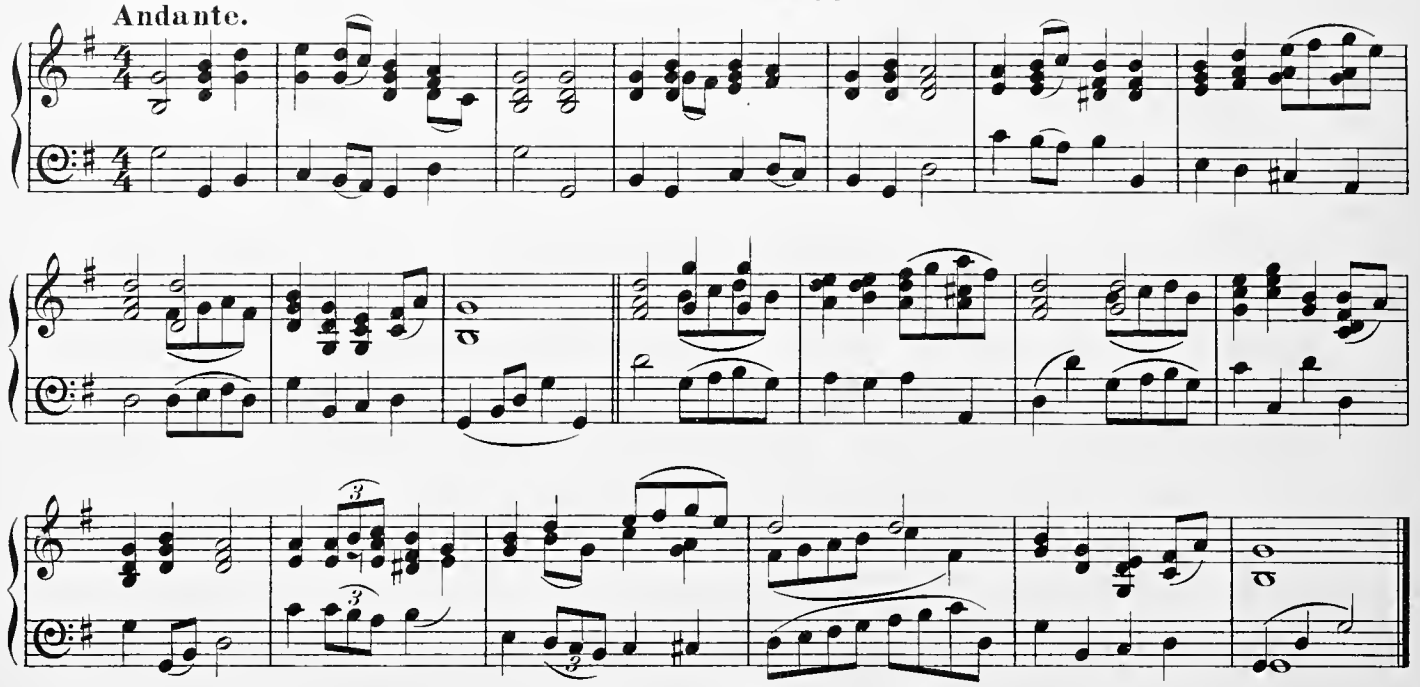
LLYGODEN YN Y FELIN — A Mouse in the Mill

Allegretto.



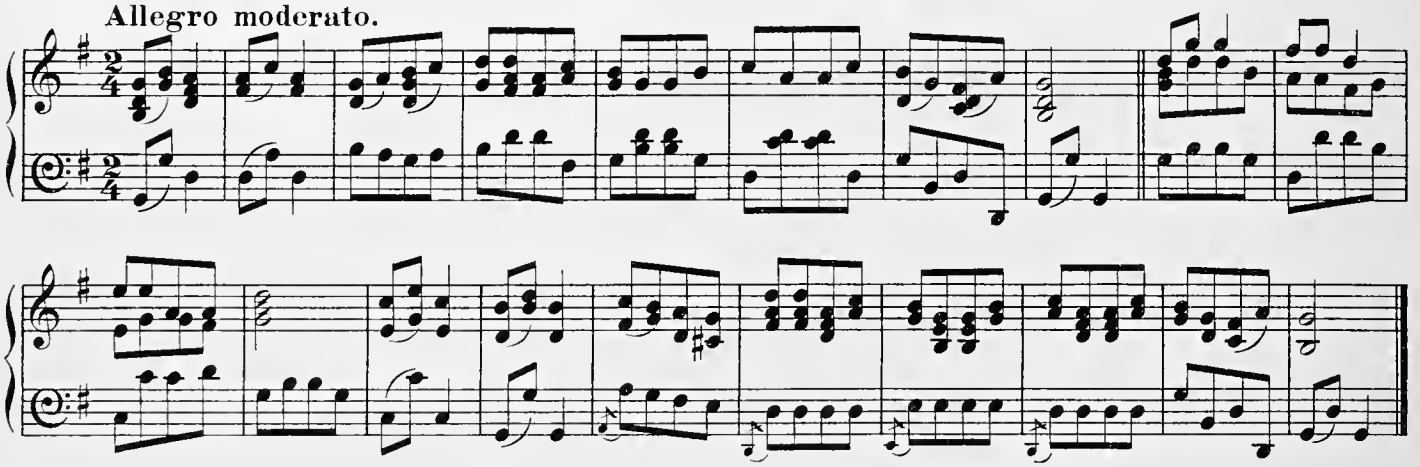
MEGAN — Maggie

Andante.



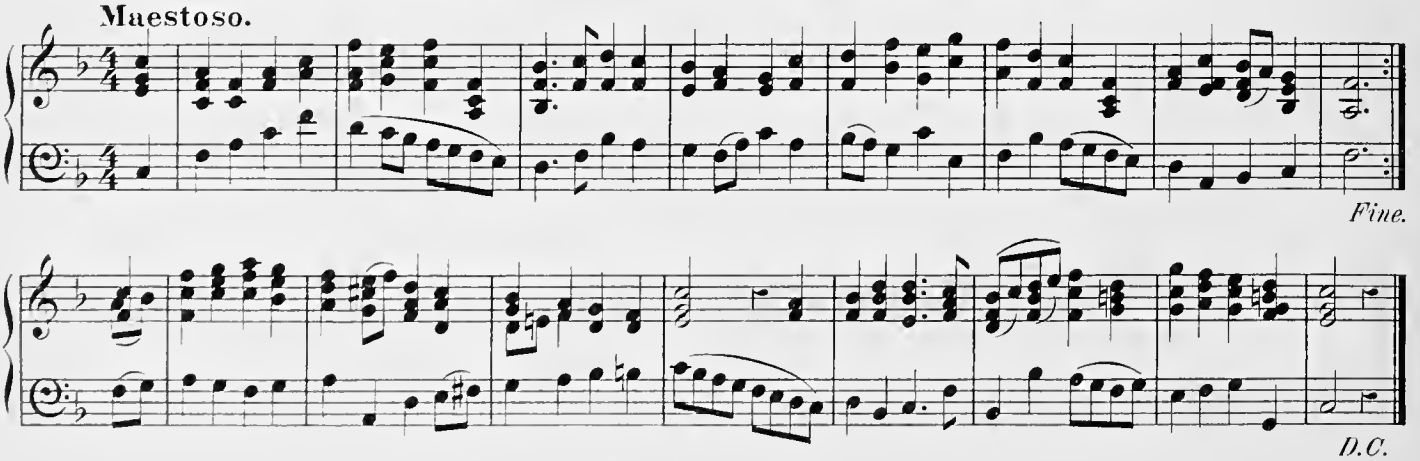
PÈR OSLEF FACH (1) — The Little Sweet Melody (1)

Allegro moderato.



HYFRYDWCH Y BRENIN SIOR (1) — King George's Delight (1)

Maestoso.

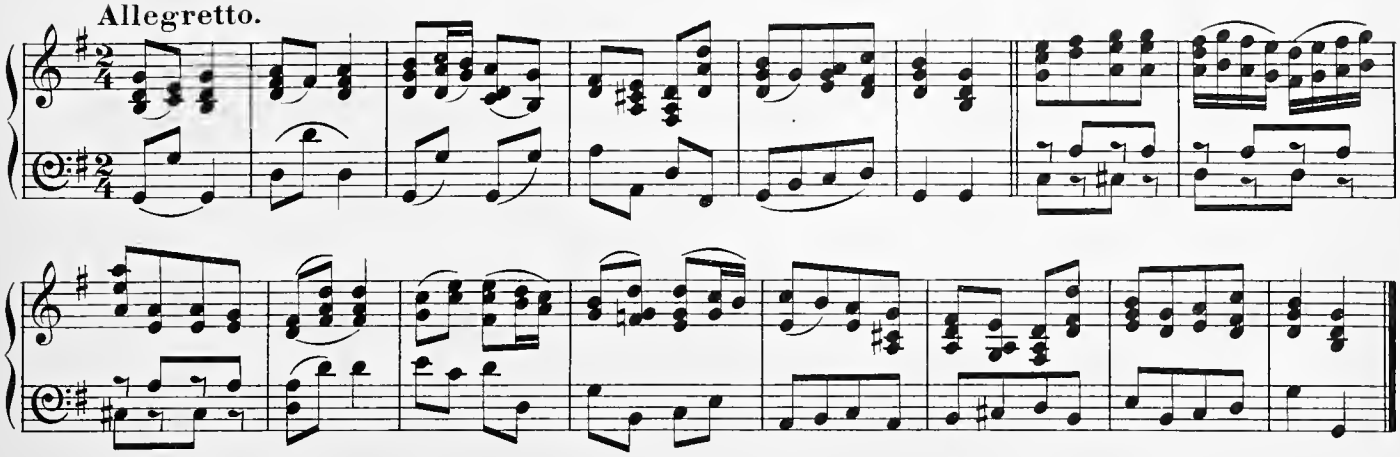


Fine.

D.C.

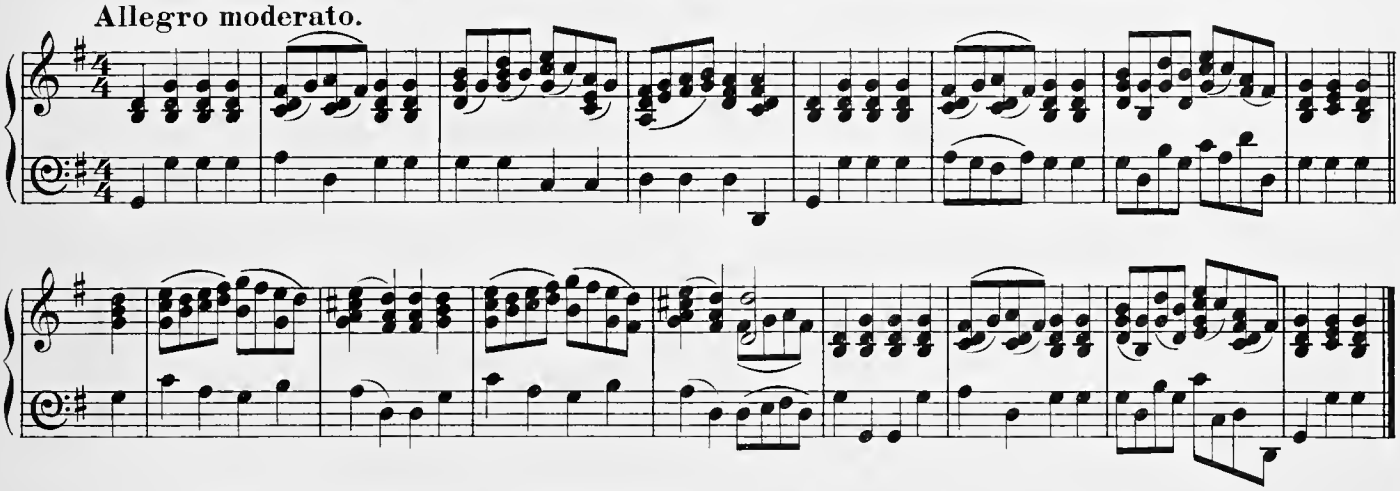
PÊR OSLEF FACH (2) — The Little Sweet Melody (2)

Allegretto.



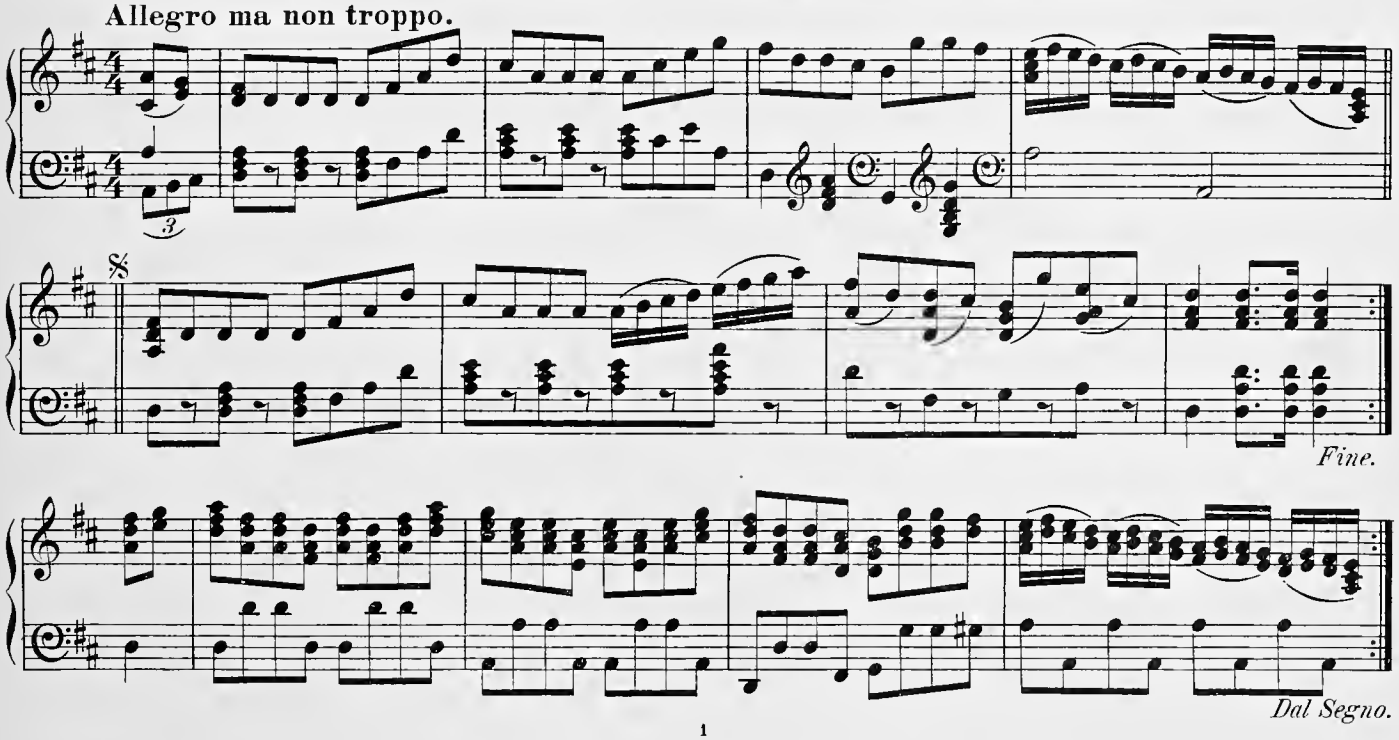
HYFRYDWCH Y BRENIN SIOR (2) — King George's Delight (2)

Allegro moderato.

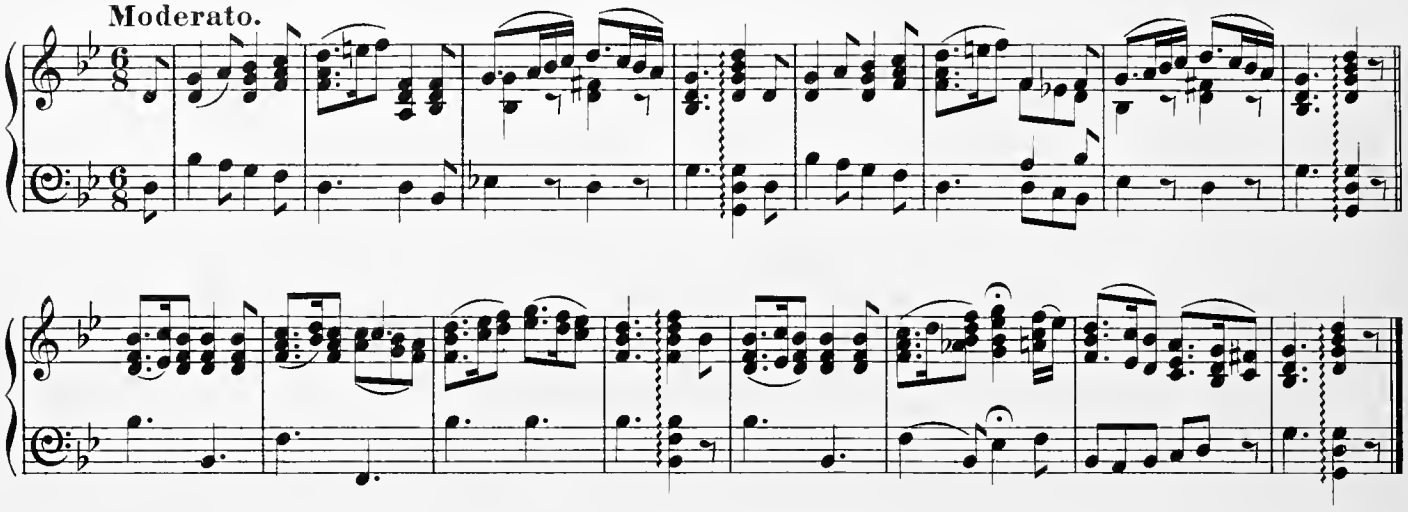


YMDAITH GWYR DYFNEINT — The March of the Men of Devon

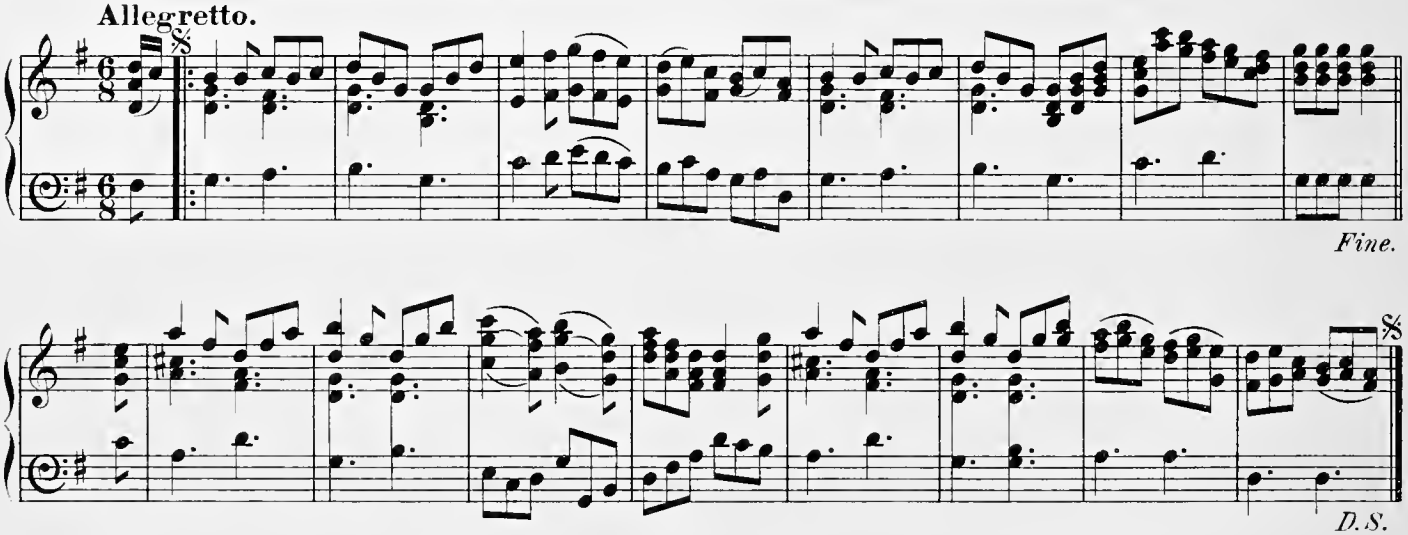
Allegro ma non troppo.



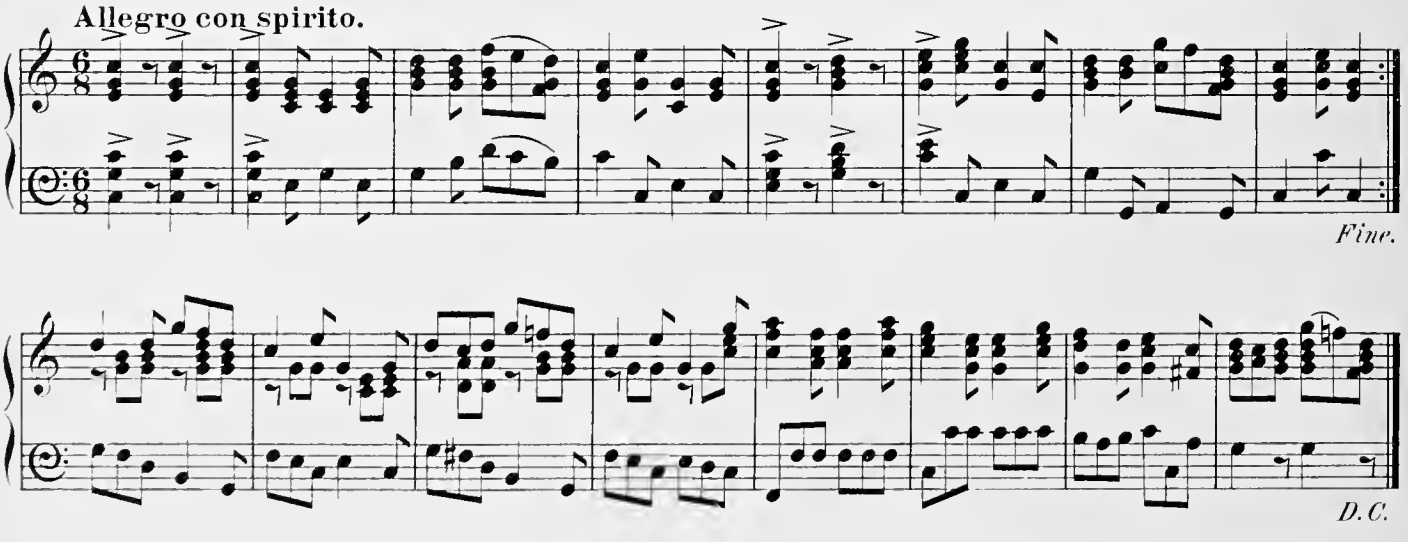
RHUTHR-GYRCH CAPTAIN GWYN — Captain Gwynn's Attack March



LLANCESAU TREF BALDWYN — The Lasses of Montgomery

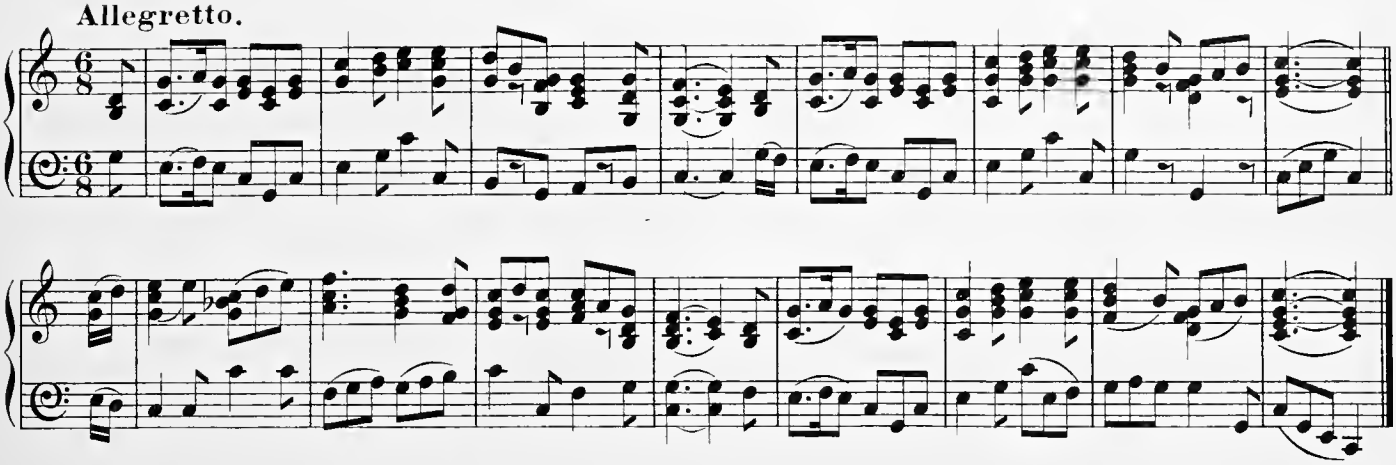


YMDAITH GWŶR MACHYNLLETH — The March of the Men of Machynlleth



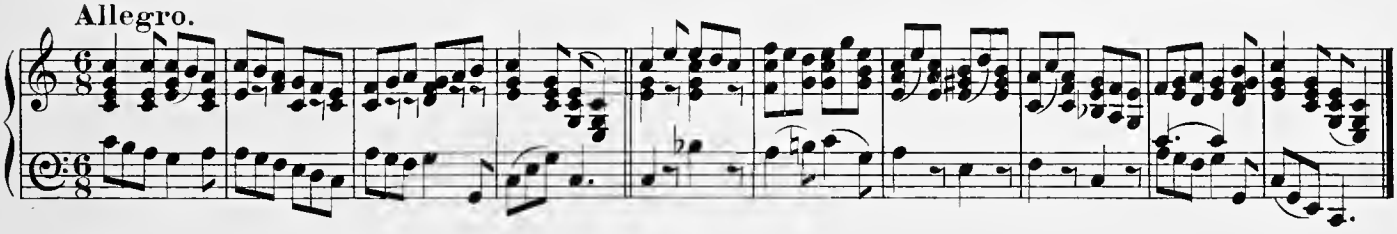
ABERTEIFI — Cardigan

Allegretto.



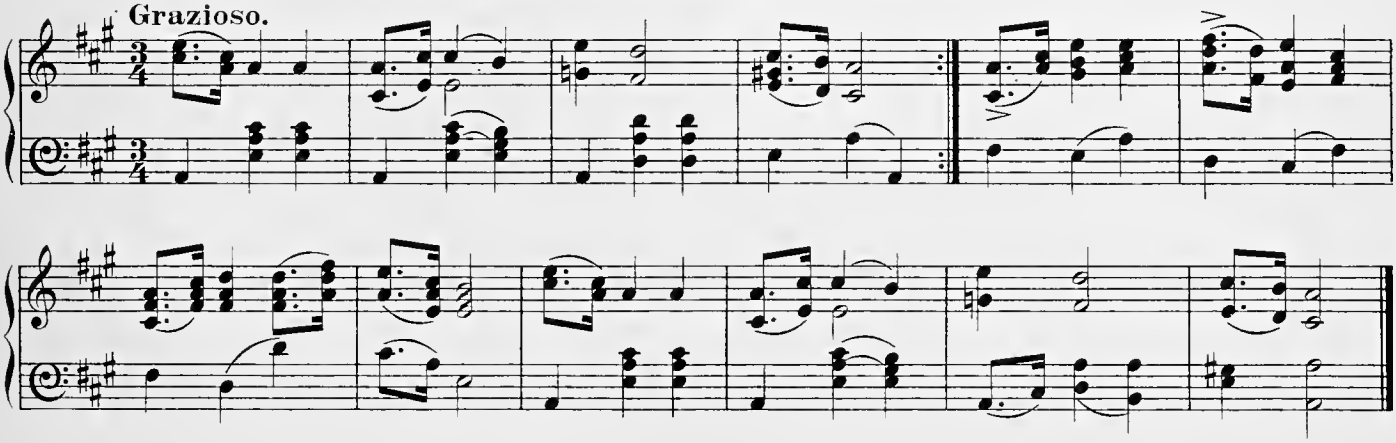
DIFYRWCH GWŶR PONTNEWYDD — The Delight of the Men of Newbridge

Allegro.



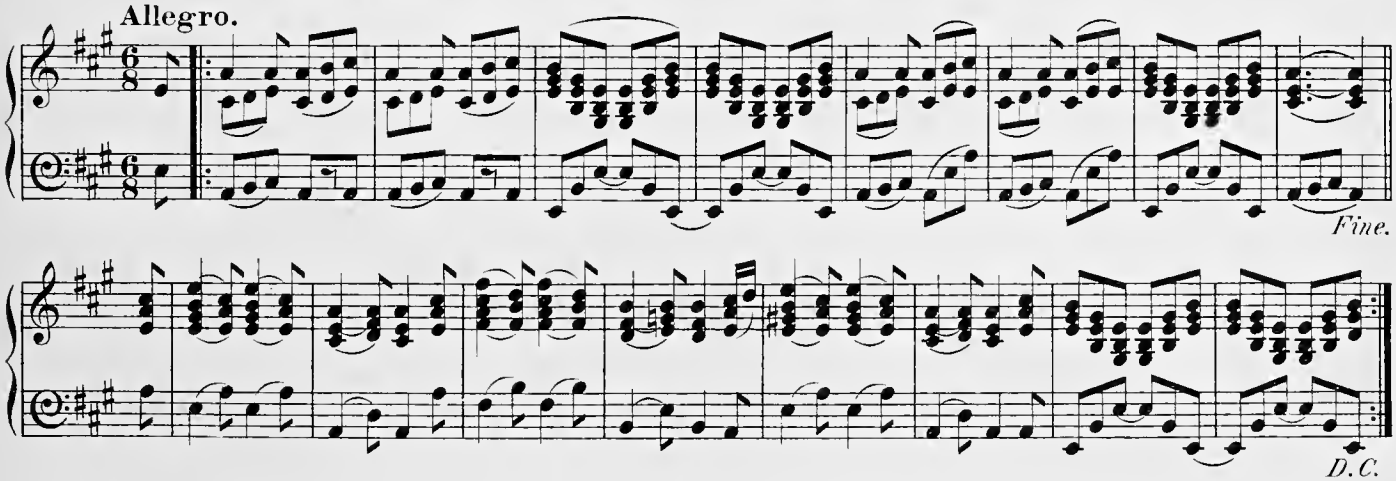
MYNWENT EGLWYS — The Church Yard

Grazioso.

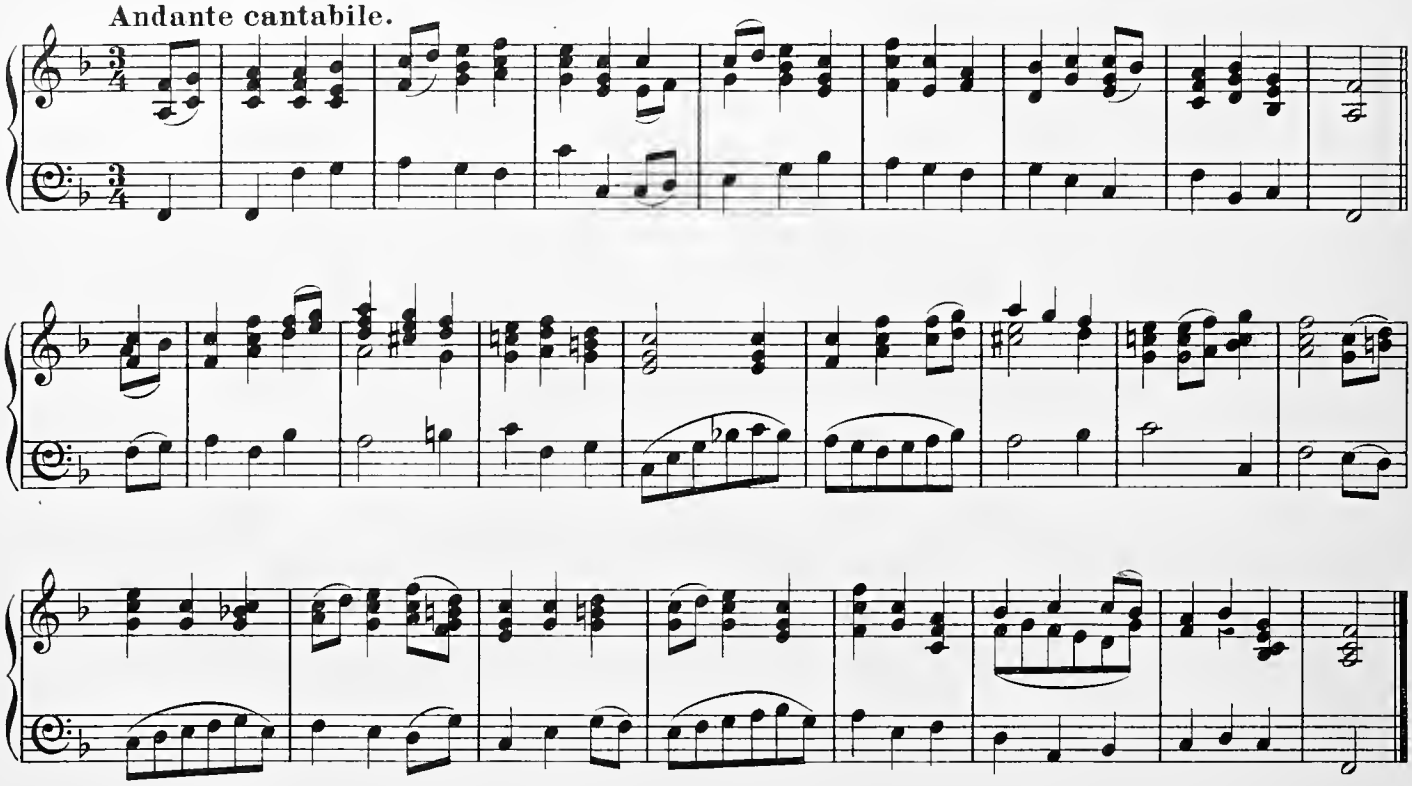


PEDWAR POST Y GWELY (2) — The Four Bed Posts (2)

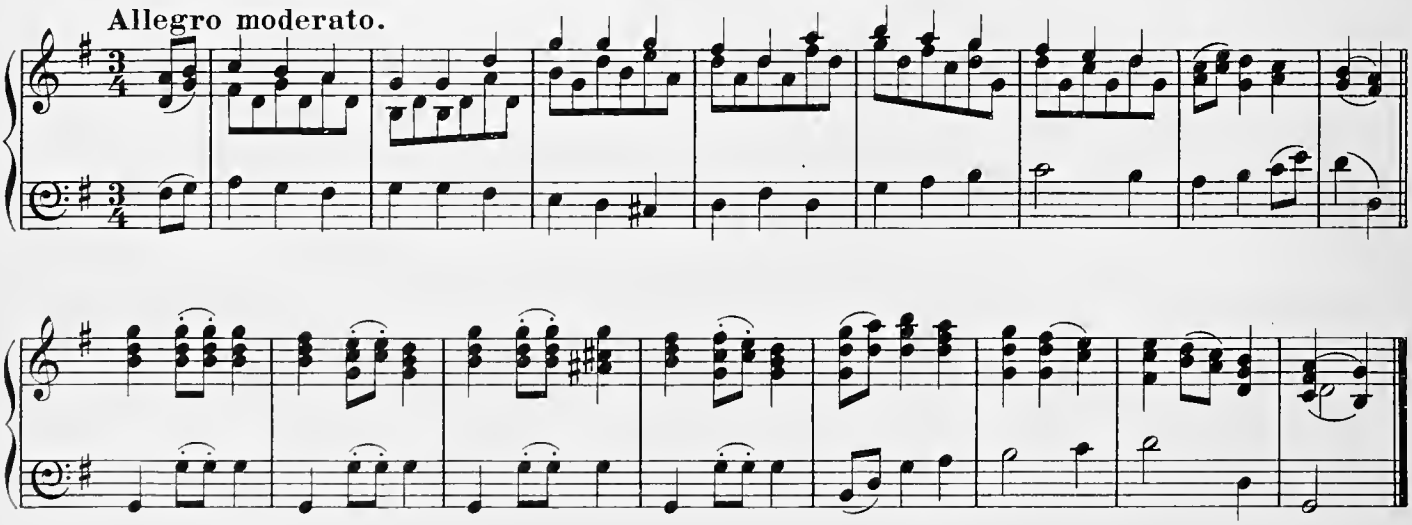
Allegro.



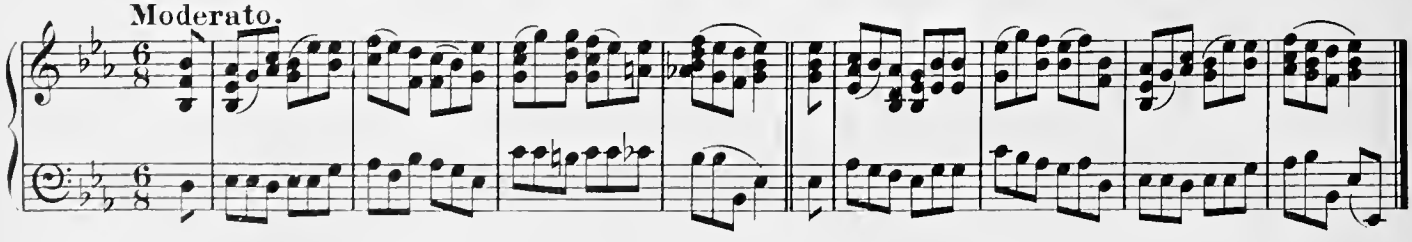
POB MAB A MERCH WIWLAN — All Youths and Maidens Fair



DIFYRWCH ISAAC PUW — The Delight of Isaac Pugh

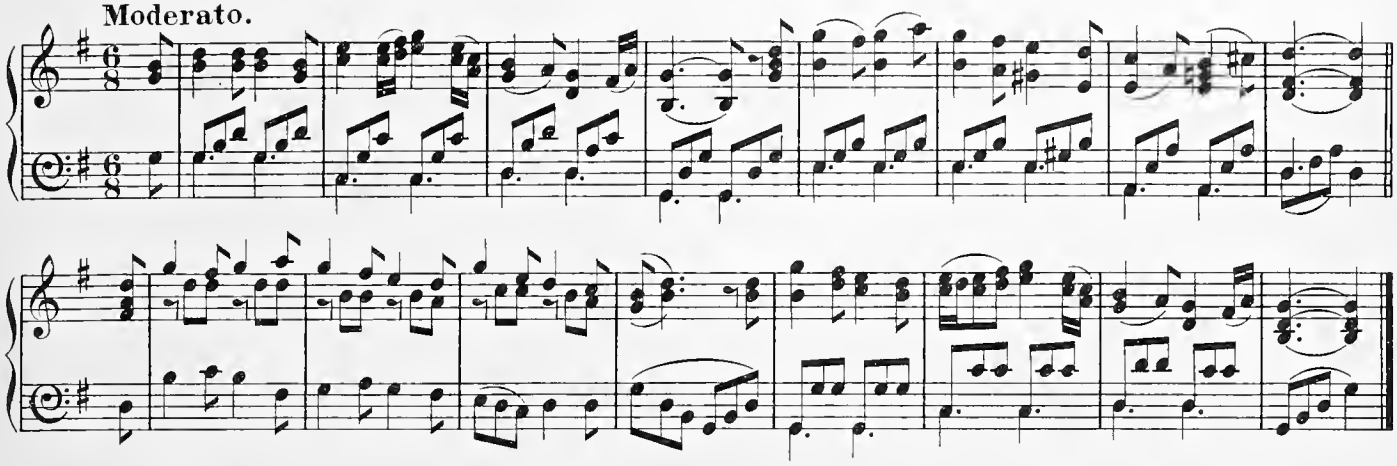


DEWI AB IFAN — David the Son of Evan



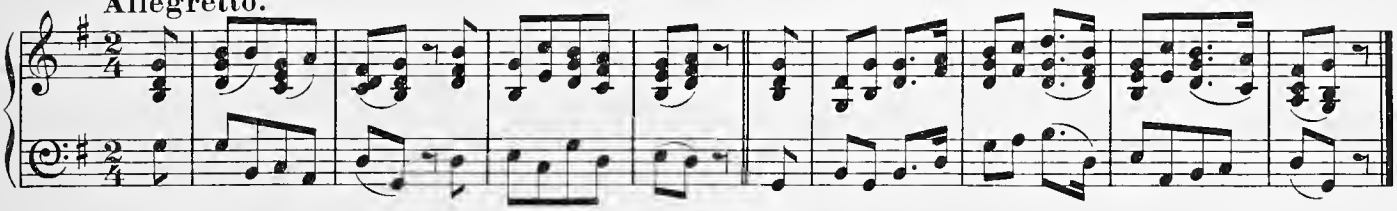
MWYNEN TRELAI — The Gentle Lass of Trelai

Moderato.



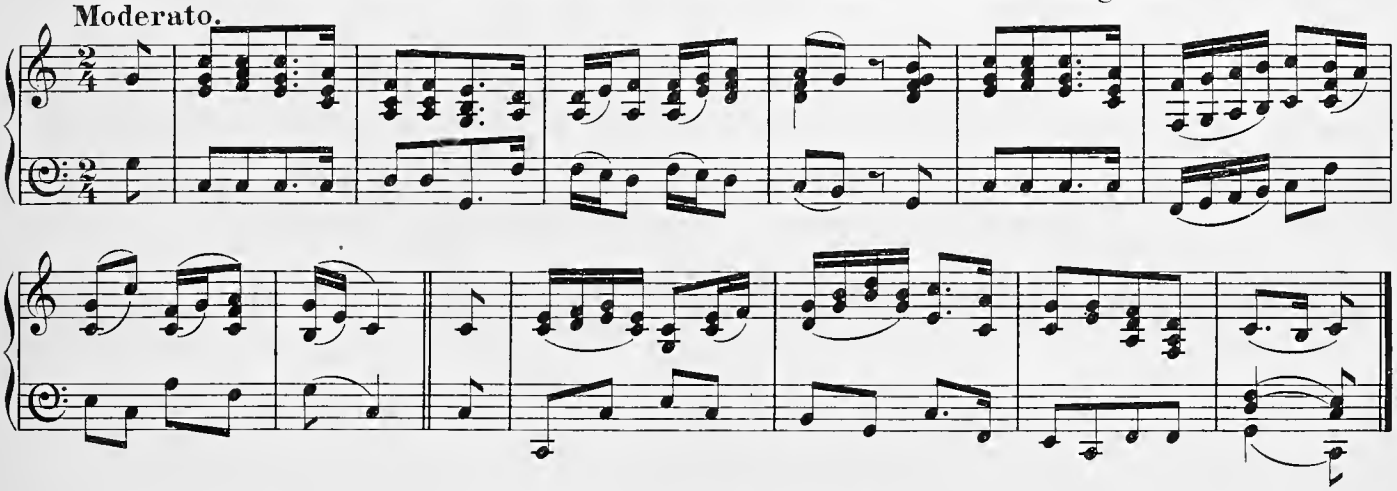
Y MYN GAFR — The Kid

Allegretto.



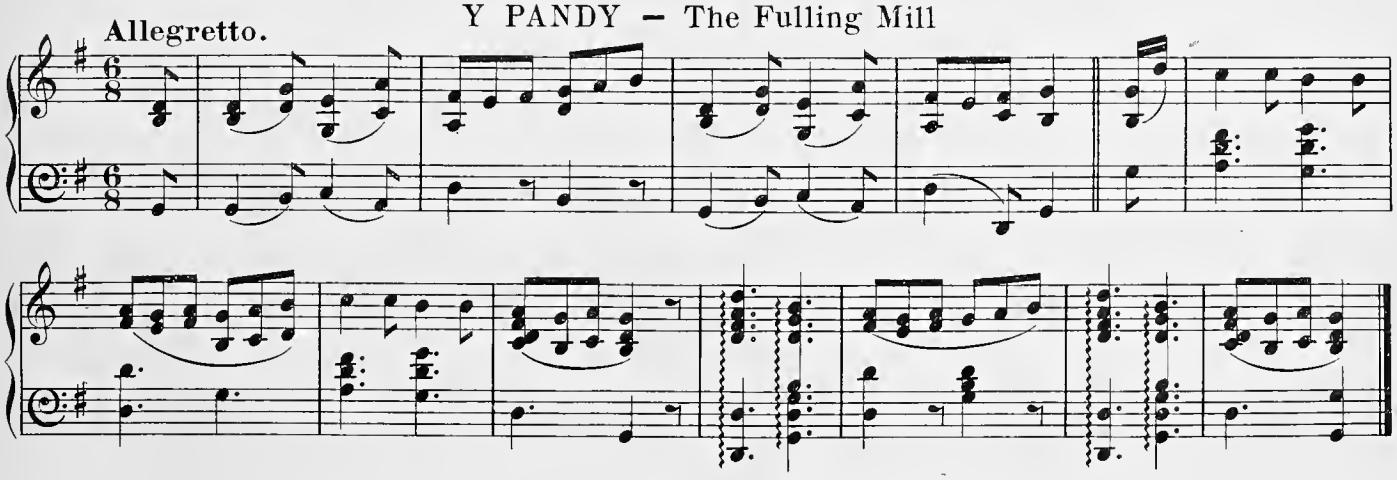
YR HÊN WR A'I FERCH — The Old Man and His Daughter

Moderato.



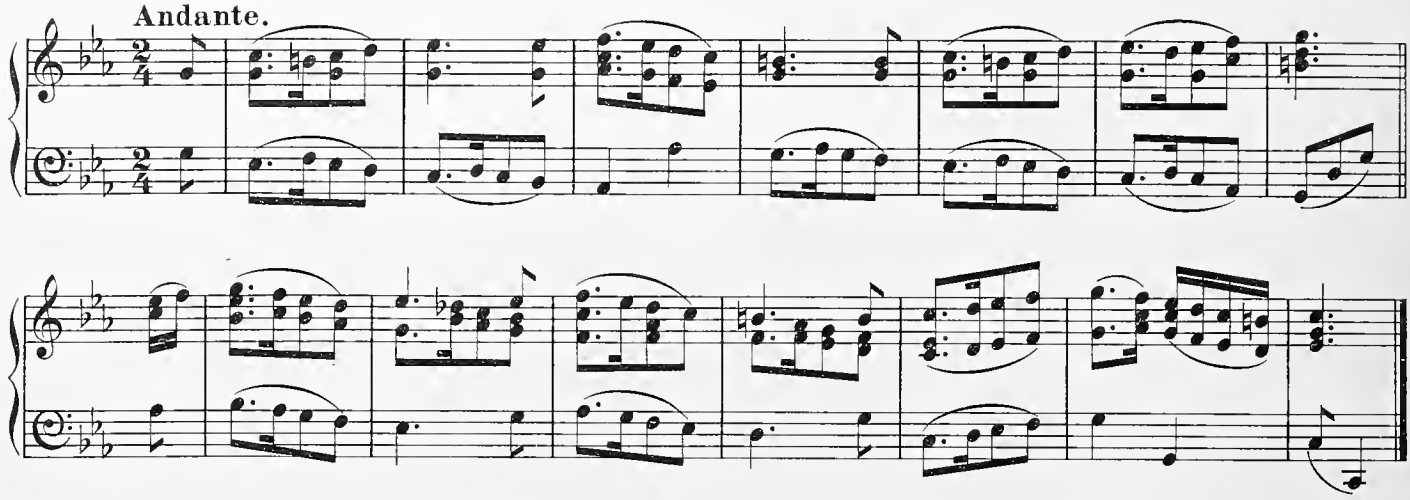
Y PANDY — The Fulling Mill

Allegretto.



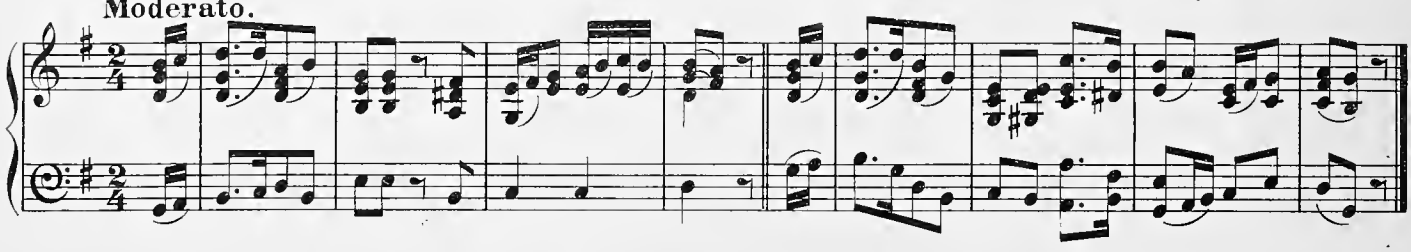
Y WAEDD — The Cry

Andante.



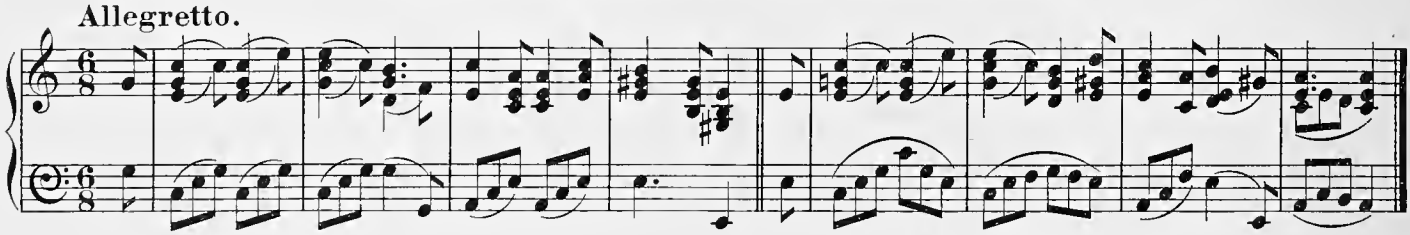
DIFYRWCH GWŶR PENPRYSG — The Delight of the Men of Penprisk

Moderato.



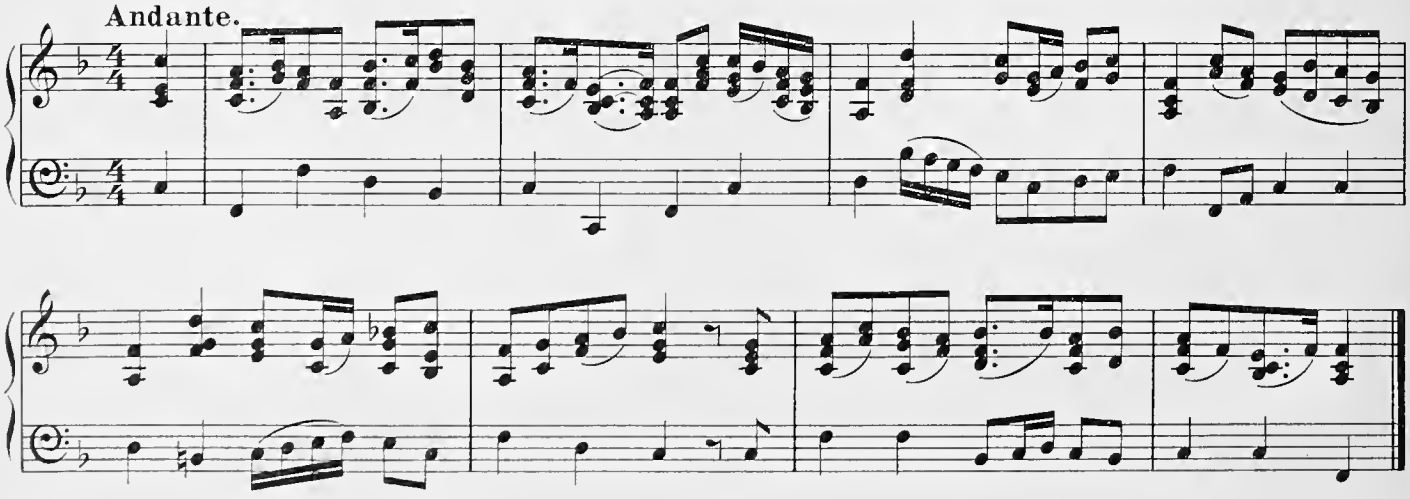
YR HÊN WR MWYN — The Gentle Old Man

Allegretto.



Y DELYN — The Harp

Andante.



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